Illinois U Library

CENTRAL STATES

Speech Journal

THE BOY MAN: A CHARACTER TYPE . . *Lowell Matson*

GHOSTWRITING IN PRESIDENTIAL CAMPAIGNS . . . . . *Robert F. Ray*

A COOPERATIVE PROGRAM OF SPEECH IMPROVEMENT FOR ELEMENTARY CHILDREN IN NEBRASKA RURAL SCHOOLS . . . . . *Harlan H. Adams*

STAFF AND LINE COMMUNICATION IN BUSINESS . . . . . *Judd Perkins*

BASIC SPEECH NEEDS OF BUSINESS CONFEREES . . . . . *Gale L. Richards*

ON THE ETHICS OF TEACHING SPEECH CONTENT . . . . . *Henry L. Ewbank, Jr.*

HOW TO REVIEW A BOOK . . . . . *Eve Seiter*

AESTHETICS IN THE THEATRE: RELATIONS OF MEANS TO ENDS IN DIRECTING . . . . . *Lee Norvelle*

POETRY IN THE PULPIT . . . . . *Lionel Crocker*

SPEECH IMPROVEMENT IN ENGLISH AND SOCIAL STUDIES CLASSES . . . . *Evelyn Konigsberg*

VOL. VIII
NO. 1
FALL, 1956

THE CENTRAL STATES SPEECH JOURNAL

Published by

The Central States Speech Association

EDITOR
KIM GIFFIN
University of Kansas

ASSISTANT EDITOR
WILLIAM CONBOY
University of Kansas

BUSINESS MANAGER
HALBERT E. GULLEY
University of Illinois

CONSULTING EDITORS

PUBLIC SPEAKING, PUBLIC ADDRESS, RHETORIC, DISCUSSION, AND DEBATE:
Winston Brembeck, University of Wisconsin, Madison; Lionel Crocker, Denison University, Granville, Ohio; Hugo Hellman, Marquette University, Milwaukee, Wisconsin; Russel T. Jones, Ottawa Hills High School, Grand Rapids, Michigan; Lester Kremer, Washington High School, Sioux Falls, South Dakota; William Sattler, University of Michigan, Ann Arbor; Robert Wick, Minnesota State Teachers College, St. Cloud, Minnesota.

AUDIOLOGY, SPEECH CORRECTION, PHONETICS, AND SPEECH SCIENCE:
Bryng Bryngelson, University of Minnesota, Minneapolis; Grant Fairbanks, University of Illinois, Urbana; Allen C. Goodman, Washington University, St. Louis, Missouri; Norma Hansen, Lincoln, Nebraska, Public Schools; John Irwin, University of Wisconsin, Madison; Norma Lee Lucas, Clayton, Missouri, Public Schools; M. D. Steer, Purdue University, LaFayette, Indiana.

DRAMATIC ARTS, THEATRE EDUCATION, AND ORAL INTERPRETATION:
Roger C. Anderson, Roosevelt High School, Des Moines, Iowa; Mary Blackburn, Granite City, Illinois, Community High School; Dorothy Colonius, Alton, Illinois, High School; Warren Lee, University of South Dakota, Vermillion; Lee Norvelle, Indiana University, Bloomington; Waunita Taylor Shaw, Drake University, Des Moines, Iowa.

RADIO AND TELEVISION:
Ben G. Henneke, University of Tulsa, Oklahoma; Howard Hovey, Eau Claire, Wisconsin, High School; Armand L. Hunter, Michigan State University, East Lansing; Sherman Lawton, University of Oklahoma, Norman; Donald W. Riley, Ohio State University, Columbus; Francis Short, Kansas State Teachers College, Pittsburg; E. William Ziebarth, University of Minnesota, Minneapolis.

SPEECH EDUCATION:
Paul Gauger, University of Wisconsin, Madison; Howard Gilkinson, University of Minnesota, Minneapolis; Carrie Rasmussen, Madison, Wisconsin, Public Schools; Loren Reid, University of Missouri, Columbia; Karl F. Robinson, Northwestern University, Evanston, Illinois; Hugh F. Seabury, State University of Iowa, Iowa City; Fred S. Sorrenson, Illinois State Normal University, Normal.

GENERAL SPEECH AND COMMUNICATION:
C. M. Babcock, Michigan State University, East Lansing; Orville Hitchcock, State University of Iowa, Iowa City; Leroy T. Laase, University of Nebraska, Lincoln; Ralph G. Nichols, University of Minnesota, St. Paul; W. Hayes Yeager, Ohio State University, Columbus.

CONTRIBUTING EDITORS FROM THE STATE ASSOCIATIONS

Melba R. Wixom, Waukegan Township Secondary Schools, Waukegan, Illinois; Darrell H. Gooch, Thomas Carr Howe High School, Indianapolis, Indiana; John M. Fonkert, Mason City Public Schools, Mason City, Iowa; Francis Short, Kansas State Teachers College, Pittsburg, Kansas; Mrs. George Bertovick, East Lansing, Michigan; Donald K. Smith, University of Minnesota, Minneapolis, Minnesota; Robert L. Wilhoit, Drury College, Springfield, Missouri; Maxine Trauernicht, University of Nebraska, Lincoln; James A. Grissinger, Otterbein College, Westerville, Ohio; Cedric L. Crink, Southwestern State College, Weatherford, Oklahoma; Hazel Heiman, Rapid City Public Schools, Rapid City, South Dakota; Bruce Bertram, West Bend Wisconsin.

The Central States Speech Journal is printed in November and March by the Allen Press, Lawrence, Kansas.

Subscriptions, including membership in the Central States Speech Association, are $3.00 per year. Sustaining memberships (including both Journal and Convention Fee) are $5.00. Single copies of the Journal are $1.25. Subscription orders should be addressed to Wayne N. Thompson, University of Illinois, Chicago, Illinois.

Correspondence concerning manuscripts and other items for publication (except advertising) should be sent to the Editor. Advertising orders should be sent to the Executive Secretary.

The Central States Speech Journal

VOL. VIII, No. 1 FALL, 1956

TABLE OF CONTENTS

AN OPEN LETTER FROM THE PRESIDENT 4

THE BOY MAN: A CHARACTER TYPE . . . . . *Lowell Matson* 3

GHOSTWRITING IN PRESIDENTIAL CAMPAIGNS . . . . *Robert F. Ray* 8

A COOPERATIVE PROGRAM OF SPEECH IMPROVEMENT FOR ELEMENTARY CHILDREN IN NEBRASKA RURAL SCHOOLS . . . *Harlan H. Adams* 12

STAFF AND LINE COMMUNICATION IN BUSINESS . . . *Judd Perkins* 15

BASIC SPEECH NEEDS OF BUSINESS CONFEREES . . *Gale L. Richards* 19

ON THE ETHICS OF TEACHING SPEECH CONTENT . . . . . *Henry L. Ewbank, Jr.* 23

HOW TO REVIEW A BOOK . . . . . *Eve Seiter* 26

AESTHETICS IN THE THEATRE: RELATIONS OF MEANS TO ENDS IN DIRECTING . . . . . *Lee Norvelle* 28

POETRY IN THE PULPIT . . . . . *Lionel Crocker* 33

SPEECH IMPROVEMENT IN ENGLISH AND SOCIAL STUDIES CLASSES . . . . . *Evelyn Konigsberg* 36

NEWS FROM THE OFFICE OF THE EXECUTIVE SECRETARY . . . . . *Halbert E. Gulley* 38

FINANCIAL REPORT OF CSSA 39

SAA CONVENTION PREVIEWS 40

NEWS AND NOTES FROM THE STATE ASSOCIATIONS 42

DESCRIPTIONS OF NEW BOOKS 52

Central States Speech Association Officers 1956-1957

President: Wilbur E. Moore, Central Michigan College, Mt. Pleasant
Vice-President: Gertrude Elliff, South High School, Minneapolis
Executive Secretary: Halbert E. Gulley, University of Illinois, Urbana
Editor, CSSJ: Kim Giffin, University of Kansas, Lawrence
Immediate Past President: Charles L. Balcer, New York Teachers College, Oswego
President Elect: Wayne N. Thompson, University of Illinois, Chicago

Open Letter from the President

Even the most casual thumbing of the journals of business, industry, and finance is sufficient to convince skeptics that our economy is expanding at a faster rate than ever before. The great corporations are committing billions of dollars in plant expansion, in automation, in exploration for oil, in research, and in the problems of communication. Similarly optimistic forecasts govern the planning of college and university presidents and governing boards. Enrollments are mounting; campuses are spreading; and faculties are at the point of doubling. The public schools, too, face the double pressures of prosperity and population growth.

We older teachers of speech who fail to sense the immediacy of this brave new world and who continue to think and teach in terms of the leisurely past face the fate of becoming old fogies. Younger teachers who remain insensitive or indifferent to the quickening demands and opportunities will watch colleagues outstrip them. In contrast, those who catch the enthusiasm, the fresh ideas, and the professional spirit which the sectional program chairmen are building into the Central States Speech Association program for the convention in Minneapolis next April will become more alert and more inspiring teachers.

Reports from Charlotte Lee, William Howell, Wayne Ewbank, Jr., Ernest Henriksen, Forest Wahn, Dorothy Wairich, Wayne Thompson, Eugene Hoak, and Alfred Edyvean indicate that excellent programs have been or are being completed in the traditional areas of speech.

We hope you will plan now to be at the Hotel Leamington, Minneapolis, April 5-6, 1957.

WILBUR E. MOORE
President C.S.S.A.

The Editorial Policy of the Central States Speech Journal

Our editorial policy is based upon the following four concepts suggested by the Central States Speech Association Advisory Council:

1. Two issues annually, 64 pages each, published in November and March; deadlines are October 15 and February 15.
2. Services performed well by the *Quarterly Journal of Speech* and other periodicals should not be needlessly duplicated.
3. Emphasis should be placed on ideas which will be useful to the classroom teacher.
4. All areas of our profession, including drama, speech correction, radio, etc., should be represented effectively.

Manuscripts most acceptable will be those which satisfy the above requirements. Suggested length is "less than 2,000 words."

The style most desirable is that suggested in the "M.L.A. Style Sheet." (Write to the treasurer of the Modern Language Association of America, 100 Washington Square East, New York 3, New York; price, 15c.)

Manuscripts submitted for consideration will be evaluated by a panel of consulting editors.

Manuscripts should be sent to Kim Giffin, Editor, *Central States Speech Journal*, Department of Speech and Drama, University of Kansas.

The cost of Journal article reprints is as follows (Add shipping and billing expense of $1.00 per order):

	1 p.	2 pp.	4 pp.	8 pp.	16 pp.
100 copies	$3.95	5.65	6.98	9.90	12.65
Each additional 100 copies	$1.85	2.80	3.80	5.00	8.00
Each additional 4 pages (per 100 copies)			$1.95		
(per each additional 100 copies)			$1.40		

Covers ..... $6.90 for first 100 copies; $3.60 for each additional 100 copies.

Reprint orders should be sent to the Editor.

Charge will be made for a minimum of 100 reprints. The press will bill the author directly with fully itemized bill, showing the shipping and billing expense.

The Central States Speech Journal
Vol. VIII, No. 1 Fall, 1956

The Boy Man: A Character Type

Lowell Matson

The words "character type" connote such stereo-pattern that mention of certain stock names brings universally to mind a common set of physical and personality characteristics. Thus, when we say soubrette we think of a dark-haired, pert lady's maid, with teasing curvaciousness, direct from the boards of the French comedy stage. She is the lineal descendant in the Western theatre of many theatre eras traceable as far back as Menander's New Comedy.

When a director casts about for a juvenile he wants a youth who exudes clean-cutness, charm and enough virility to bring some dimension to the inanity of many roles he must play. If the chosen actor can essay an occasional modern role more finely drawn than the traditional juvenile, the director is fortunate.

Thus it goes with leading man or lady, character man or woman, ingenue, etc. Our individual descriptions of those roles may differ in detail, and dramatists may uniquely particularize them. Nonetheless, mention of any of these character types universally conjures up in the mind of a theatre-wise person a recognizable pattern.

Mr. Matson (Ph.D., Iowa, 1953) is Assistant Professor of Speech and Associate Director of Purdue Playshop, Purdue University.

While the boy-man character is not a type of long-standing, his constant recurrence in contemporary drama gives him some of the recognizable standardization of a type. The boy-man character does not fit into so rigid a form as to evoke phlegmatic response from an audience. Contemporary dramatic characterization, deeply rooted as much of it is in modern psycho-analytical complexities, does not approach the banality of type characterization prevalent in other eras. But the issue is clear that a character, call him the boy-man, or what you will, extrudes prominently from the dramatic literature of our times, particularly that of post-World War II.

What is meant by "boy-man?" A psychiatrist might say that it was a man whose childhood attitudes had persisted into adulthood, or one whose character structure had stopped at an early age, adolescence or earlier. For our purposes we can say that generally the boy-man is a character outwardly endowed with manliness, and inwardly compelled by childishness. Let us look at some contemporary examples.

Tennessee Williams' amazing gallery of boy-men starts with Jim O'Connor, the Gentleman Caller in *The Glass Menagerie.* Jim is a well set-up young man who works in a warehouse. In high school he was an adored hero as basketball star, captain of debate,

president of the glee club and president of his class. His personality, which promised phenomenal adult success, seems arrested some six years later. He indulges in banalities and dreams of fitting himself for an executive position.

Jim's remembrance of past boyish times reflects more than recapture of lost youth since it reveals his arrestment. His fleeting sensitivity, his boyish philosophizing, and particularly, his perspicacious understanding of ethereal Laura make him bearable, even admirable.

A Streetcar Named Desire ensconced Williams' name in the theatrical firmament. Criticism abounds concerning Stanley Kowalski who has been variously described as lout, animal, anthropoid and beast—all justified. Stanley is in truth a sexual glutton, but underlying his sensuality is the not-so-carefully concealed child who samples pleasures indiscriminately. Beneath his surface is a boy crying for the solace of Stella's love. In the shelter of her caresses that boy is contrite after his uncontrolled childish tantrums.

Blanche's jibes needle Stanley into instinctive puerile retaliation. His brutal destruction of Blanche blinds many into thinking of him as a beast rather than as a hurt child striking out.

Mitch in *Streetcar* is more of a typical boy-man, one resembling The Gentleman Caller. Mitch is gauche, sentimental, and boyish, devoted to an ill mother. Naïve to the point of puerility, Mitch evanescently satisfies Blanche's psychotic search for a boy-man to replace the young husband whom she feels she destroyed.

In Alvaro, the truck driver in *The Rose Tattoo*, Mr. Williams again combines boy and man. Alvaro is the "Mediterranean type resembling glossy young bulls," with a "massively sculptured torso," also possessing "a charming awkwardness" and a "startling improvised air about him."

Alvaro is childishly sensitive to his last name which literally means "Eat-a-horse." His frustrations and reverses build into uncontrollable explosions. He is a creature of impulse seldom guided by reason. Alvaro's giving way to emotion prompts him to say: "This is not like a man."

Serafina is mesmerized by this figure of a man. His childlike simplicity and boyish honesty basically attract, rather than repel, her. Alvaro plays the buffoon with utter lack of inhibition and is as adept at love as at puerile pursuits. His gaucheries in dressing up, applying rose oil to his hair, and duplicating the vaunted tattoo on his own chest contrasts with his virility. Alvaro's clownishness does not destroy his dual appeal to men and women.

Kilroy in Williams' fanciful montage *Camino Real* is the symbol of both lost youth and lost man. He possesses that boyish brashness which many Europeans found exasperating and yet intriguing in the American GI. Williams' picture of the vagrant Kilroy, who clings to his cherished golden boxing gloves and championship belt, is refreshing yet pitiful. In an obscure fashion Kilroy nears stature as a nihilistic philosopher, with a heart "as big as the head of a baby."

Recently Mr. Williams again created a boy-man character in Brick in *Cat on a Hot Tin Roof*. Brick is "still slim and firm as a boy . . . at some deeper level he is far from peaceful." Brick is intensified by allusions to his fine physical appearance, to his former athletic prowess, and to his

popularity; but he is emphasized as being inwardly stunted. He is referred to by Big Daddy and Big Mama, his parents, and Margaret, his wife, as "Boy of Mine," "Baby," "Son," or "Boy."

Brick's combination of boy and man is caused by excessive parental adoration, adulation by society, and guilt over the death of his closest friend.

Brick's appeal to Margaret is the same as the emphatic appeal he has for women in an audience, namely, his physical attractiveness and potential for passion, plus his boyish indeterminateness which fosters their maternal instincts. To men in the play, as well as in an audience, Brick's appeal lies in his outward virility, his athletic accomplishments, and his latent (although disintegrating) potential as a leader.

William Inge's most clear-cut example of the boy-man is Hal Carter in *Picnic*. Hal's uncouth muscularity and braggadocio cover up an immaturity denying him the fruits of responsible adulthood and its attendant emotional surcease. Hal has drifted through a fantastic series of accomplishments from the football gridiron to exhibition parachute jumps. Hal reveals his emotional immaturity to Alan, his college friend, when he expresses dissatisfaction with himself. Alan is a self-appointed guardian against Hal's immature behavior.

A product of a home in which his father was a drunkard and his mother a slut, Hal's social energies were channeled into athletics and sexual conquests. His naïveté and propensity for social *faux pas* further reflect his immaturity.

Hal possesses physical attraction for each of the bevy of women in *Picnic*, even though some reflect this by outward repulsion. In Mrs. Potts, the neighbor lady, he brings out a maternal instinct, as he does in Madge, the girl he falls in love with, who is attracted not only by his masculinity but also by his emotional weakness and sensitivity. This is also the predication of women's empathy for Hal. Men identify with Hal due to his excessive virility and his sexual successes.

Bo Decker in *Bus Stop* is another Inge creation of the type. Bo is "tall and slim, goodlooking in an outdoors way." Wearing faded jeans and Stetson, he is loud and unsophisticated almost to the point of caricature. He uses childish, naïve language and is both brazen and petulant, almost unbelievably so, until we realize that he is on his first trip away from his secluded Montana ranch. Left without parents at the age of ten, Bo has been sheltered and clucked over with parental-like dotage by the older cowpoke Virgil.

Bo is inflated with his own importance. He shows an utter lack of inhibition, and childish petulance when balked. He naïvely admits to an "appetite like a growing boy." He says with candor: "I kin read and write and I'm kinda tidy and I got good manners . . . And I'm tall and strong. Ain't that what girls like? And if I do say so myself, I'm purty good lookin'."

Only the combination of boy and man accounts for his abduction of Cherie, the object of his first affair, for his touchy belligerency, for his hoodlumism and for his shy, boyish honesty. Bo's virginal qualities plus his determination and physical prowess make possible an audience's sympathetic response to him.

Compared to Hal Carter and Bo Decker, Turk in Inge's *Come Back*,

Little Sheba is shallowly developed. A bulging muscle-man, Turk is a college athlete oblivious to little except frank pride in his physique, athletic accomplishments, and sexual conquests. The author describes Turk as a "big, husky . . . boy," but pitiful, slatternly Lola calls him a "big, husky man." Turk is another example of half boy, half man.

Arthur Miller like Williams depicts a boy-man of Mediterranean extraction with Rodolpho in *A View From the Bridge*. Rodolpho is a striking combination of Latin temperament and Nordic good looks. Miller's economically written drama does not fully develop Rodolpho but the essence of the character lies in his description of the young longshoreman: "One moment a gamin, the next a brooding adult."

The most complete picture of the boy-man has been created by Miller in his brilliant *Death of a Salesman*. Although in the play Biff is an incisive and luminous picture of emotional retardation, Miller complexly weaves an intricate pattern of similar characteristics into Willie and Happy.

A well-built young man, a former star athlete, Biff has drifted without purpose. He says of himself: "I'm mixed up very bad . . . I'm like a boy . . . I'm like a boy," and Willie says of his son: "Biff Loman is lost. In the greatest country in the world a young man with such—personal attractiveness, gets lost."

Happy, Biff's brother, "powerfully made" with "sexuality a visible color upon him" is also lost and confused, although he possesses more success and less introspection than Biff. Happy stumbles along in the jungle of the business world enjoying an apartment, a car and plenty of women, but still lonely.

Miller's dynamic flashback regressions depict in clear relief boys who remained boys, particularly Biff, and dramatically present the causes: a doting, self-effacing mother and a father who pampers his boys, neglects to impress them with manly, adult values, conditions them to amorality, and emphasizes the superficialities of sports and popularity. At seventeen Biff experienced that psychic trauma which literally stopped him from growing up—the discovery of his father's infidelity to his mother—and later Willie perceptively accuses Biff of failing because of "spite."

Willie Loman completes Miller's complex dramatic fabric of boy-men through his inability to face realities, his psychotic regressions, his puerile stubbornness and his childish set of values. Willie's suicide, while not committed in a rational state, is assuredly an infantile act.

What makes these of Miller's characters appealing? There is again both an empathic maternal response plus identification with the physically attractive and potentially ideal in all three.

The repeated appearance of the boy-man character seems increased in post-World War II drama. The type, however, has appeared in varying degree in play after play of the Freudian and post-Freudian age. Dramatists bring to the character all sorts of degree of boy-man due to environmental, situational and personality factors. They thus keep the character vivid and away from stereotype. To mention a few, in addition to the important writings of chief contemporary dramatists already cited: Joe Ferguson in Thurber and Nugent's *The Male Animal*, Dan in Emlyn Williams' *Night Must Fall*, Lachie in Patrick's *The Hasty Heart*, Ensign Pulver

in Heggen and Logan's *Mister Roberts*, Liliom in Molnar's *Liliom*. Freddie in Rattigan's *The Deep Blue Sea*, Hibbert in Sherriff's *Journey's End*, Quizz West in Anderson's *The Eve of St. Mark*, Robert in Howard's *The Silver Cord*, Gordon Whitehouse in Priestley's *Dangerous Corner*, Orin in O'Neill's *Mourning Becomes Electra* and Edmund Tyrone in his *Long Day's Journey Into Night*. Any follower of the drama can multiply the list many times.

The cinemaphile is familiar with the boy-man character from viewing him in motion picture adaptations of aforementioned plays and in the spate of scenarios utilizing this character based upon established stage characters. A variety of motion picture boymen in the tradition of Joe Bonaparte in *Golden Boy* is a case in point. Stewart Stern's brilliant scripting of boymen protagonists in his post-war scenarios *Teresa* and *The Rack* are fine examples of the type.

A corollary of the emphasis on the boy-man type of character is the development of a pool of talent admirably equipped temperamentally and physically to play the roles. Many of these actors are products of acting schools which emphasize the psychological, analytical, or personality-development kind of actor training. A brief list of some stage and screen actors falling into this category immediately brings to mind many of their roles: Marlon Brando, Montgomery Clift, the late James Dean, the late Robert Walker, Paul Newman, Eli Wallach, John Ericson, Ben Gazarra, Richard Davalos, and Ralph Meeker. Others of a somewhat older generation who frequently played the type and "graduated" into other kinds of roles are: Arthur Kennedy, Burgess Meredith, Lew Ayres, Karl Malden, the late John Garfield, William Holden and James Stewart.

Nor is this character confined to drama. Avid readers of the novel will find him dissected, as the novelist does discursively without the limitations of rigid dramatic form, in a multitude of novels gracing any drug store book rack and many a suburban bookshelf. The reader will find him in various guise from Clyde in Dreiser's *An American Tragedy* to Prewitt in Jones' *From Here to Eternity* and Jordy Benedict in Ferber's *Giant*.

How to account for the rash of boymen characters? Certainly the great advances in psychiatry and psychoanalysis since World War I, and their popularization, is contributory. The influence of Freud on all thought has made artist and citizen alike aware of and sympathetic to personality mutations.

Arthur Miller has said that after great wars people turn in upon themselves introspectively in search of answers. Our literature and theatre has reflected this since 1919. As psychology teaches, we go through various stages, until full character development is accomplished. Most of us retard at some stage. Few people continue to develop to the end of life. We accept this as true, and we see reflections of these psychological truths about us.

The boy-man has obviously intrigued the dramatic artist and finds sympathetic response in audiences. While incisive character probing into all kinds of individuals, and the boymen are themselves individual one from the other, dates back to Euripides, it will continue as long as dramatic artists create in search of truth and an illumination of reality.

Ghostwriting in Presidential Campaigns

Robert F. Ray

No presidential candidate of either of America's great political parties could possibly campaign effectively for that high office without the assistance of a vast number of persons. Speech-making is a very important part of an effective campaign. Many other activities are also important.

Thousands upon thousands of persons believe themselves endowed with an ability to advise a candidate concerning the stand he ought to take on important issues. Some of these persons, by virtue of their positions within the party or the press, or other interest groups, not only express their views through the mails and the telephone but insist upon doing so personally. The candidate must manage to be free to see many of these persons. He must also approve all plans for the campaign which involve his travels about the country as well as manage to meet with other spokesmen who will speak in his behalf. Should he travel on a train there will be important dignitaries to meet in every state. Often these persons will board the train as it enters their state and wish conferences while en route. All of these conferences take time. Additionally there are endless details of planning strategy and making it effective through radio and television appeals, spot announcements, newspaper advertising, campaigns, press conferences, rear platform train appearances of the whistle-stop variety, etc. *ad infinitum*.

Mr. Ray (Ph.D., Iowa, 1947) is Professor and Director of The Institute of Public Affairs, State University of Iowa.

Once caught in the hurly-burly of the campaign (and it begins the moment of nomination) the candidate finds it imperative to budget his time most carefully. He must gather about him persons he can trust and delegate responsibilities—the alternative is to be deluged with minutiae.

Now no one would expect a presidential candidate to carry his own baggage, make hotel reservations, engage the halls and plan receptions. Most people, however, believe a candidate ought to be capable of "writing his own speeches" even though he may deliver thirty major addresses in sixty days on thirty major problems confronting a hundred and sixty-five million Americans at home and abroad.

It is submitted that no man could possibly prepare such a volume of addresses without assistance, especially since each address will be subjected to the most extensive kind of appraisal by experts and laymen alike in every problem area concerned. Statistical data must be absolutely accurate, for proof of error may cost the votes which could mean victory. Factual material must be prepared for background use by the candidate —an abuse of the facts may be equally costly.

If it is agreed that the candidate ought to be well informed and assured of expert reference service, then it would appear that concern over the extent to which he "writes his own speeches" becomes a problem of degree. The same reasoning which requires a worthy candidate to be thoroughly informed of the *facts* and *statistical data* concerning a problem

requires him also to have the *views* and *advice* of persons who know the problems of the nation intimately. He is expected to be guided by their advice. Why should a man be praised for being well-advised and censured if he uses words prepared by a competent adviser for a campaign speech?

Many persons believe ghost writing to be an evil of great proportions. They believe it is either personally dishonest for a man to deliver a speech written by another or they believe the speaker is in danger of becoming a tool in the hands of certain interest groups who might manipulate his utterances as a ventriloquist manages a puppet.

Let us examine these points of view more carefully. Even among the readers of this article I doubt that any man who has a wife has failed to subject himself to her criticism of any speech he intends to present in public. She may even offer a comment or two about what she hears and the comment may bring about an amendment—or two. Changing the words to please the spouse is not generally considered to be tantamount to sharing authorship. One simply does not rise to say by way of introduction "My wife and several fellows I know helped me prepare this speech."

If it is "dishonest" to deliver a speech which another person helped to prepare, then it is submitted that most speakers are to some degree "dishonest." That is to say there cannot be such a concept as pure invention in any speech effort in which the speaker advances premises beyond the realm of his personal observation, personal fact-gathering or personal experience. The purity of invention will be and must be inversely proportional to the degree that the offering is based upon premises, factual data, statistics, reasoning, references to authority and argument from sources beyond the speaker's personal involvement in their establishment. This is primary and fundamental, and it makes a consideration of the means by which the words of the vehicle are chosen seem more or less "honest" one of degree as opposed to such a consideration in terms of absolutes. It would be "dishonest," indeed, for a speaker, particularly a candidate for the Presidency of the United States, to fabricate statistical or "factual" data upon which he bases his arguments. If it is reasonable to expect him to procure the findings of expert researchers as evidence then it ought to be reasonable to expect him to procure the services of experts in presenting the premises and arguments so his efforts will be as persuasive as he can make them. In the opinion of this writer one is neither more nor less "honest" than the other.

The second consideration—that of whether or not the speaker becomes a puppet of those who help in the preparation of his speeches—seems to suggest a "cart before the horse" line of reasoning. It seems to say the speech assistants hire the candidate instead of the candidate hiring the assistants. In the case of candidates for national office, the implications of this suggestion go beyond rhetorical considerations and constitute an attack on the processes by which such candidates are chosen. If it can be proved to the public satisfaction that a candidate is the mere tool of any faction or interest group (and charges of this type are the stuff of which politics have ever been at least partially made) the proof must be damning indeed. Such proof, when possible to come up with it, will show

weaknesses in the political processes that allow such a candidate to be nominated in the first place. In this as in all other cases, suspicion is not proof, and the critic of rhetoric will carefully examine the proof or fail his calling by basing his observations otherwise.

At the root of the matter is a judgment of the integrity of the candidate. The nature of the American press and the force of television have made "fooling the people" more and more difficult on this score, and they ought to have made fooling the serious critic of contemporary political address an impossibility.

Let us look now to the way in which the candidates in the 1944 presidential campaign prepared their speeches. The candidates were Franklin D. Roosevelt and Thomas E. Dewey.[1]

There is a remarkable similarity in the methods of speech preparation employed by the two men. Both were assisted by persons who helped to draft speeches, and some of these assistants were researchers and some were writers. Mr. Roosevelt could call upon men in the government and their research staffs for memoranda. Mr. Dewey was provided research assistance through a staff formed for that purpose and headed by Mr. John E. Burton. Both men relied heavily upon one or two persons who were responsible for early drafts of speeches. In the case of Mr. Roosevelt the men were Judge Samuel I. Rosenman and Mr. Robert Sherwood, and Mr. Dewey's principal assistant was Mr. Elliott V. Bell.

In both cases speeches usually evolved from a process beginning with a conference. Present sometimes would be special advisers who had particularly important information to offer concerning the topic or the audience or both, but those to be responsible for a first draft were almost always present.

After discussion of the strategy and purposes hoped to be achieved by the speech, both men orally outlined what they wanted in the speech. According to Mr. Steve Early, who was Mr. Roosevelt's Press Secretary, the President's thoughts about a speech were often transcribed by a stenographer and his remarks at this point could serve as a kind of "first draft."

Either alone or with the help of other experts the principal writers would then prepare drafts. These would be submitted to the candidates and subsequently would be discussed in conference after being thoroughly checked by responsible persons for factual and statistical accuracy.

At this point in the preparation of Governor Dewey's speeches, if the approach to the topic did not please him, he would do one of the following: he would return it with a notation; or call a conference with Mr. Burton and Mr. Bell; or prepare riders or additions to be included and then ask that the original copy be cut so that time limitations of radio could be met; or redraft the speech; or make revisions by striking out and substituting; or strike out whole sections; and, as the situations demanded, combine these procedures.

At this point in the preparation of President Roosevelt's speeches, he would do one of the following: redictate it; or criticize it in marginal notations; or amend it by striking out and substituting sections. The patterns in both cases were quite similar.

There followed in both cases a resubmitting of the speech to the writ-

ers and further consideration by the speakers in a continuing process until the final draft resulted. Many of the speeches of both candidates underwent eight or nine draftings.

Besides the writing assistants several other persons were asked to comment on the drafts as the speeches evolved to their final form. In both cases these would include political leaders as well as experts in the topical area. Incidentally, the wives of both candidates were almost always included in this group. The press secretaries of both men invariably were asked to comment concerning the probable reception the addresses would receive in the press including comments about what the "lead" or headline would likely be.

Before a speech was delivered by either candidate he carefully reviewed it and "said it aloud" to make certain its delivery would be easy for him (or "in his style").

A careful investigation of the speech preparation processes of both candidates reveals that:

1. The ideas were those of the speakers.

2. The speakers both availed themselves of expert advice concerning factual and statistical data.

3. The speakers both participated in the drafting process and were clearly responsible for the speeches in their final form.

Insofar as the end products reflected the points of view, desired word arrangement, style, and intent of the speakers, the 1944 candidates for the presidency "wrote their own speeches." The speeches did not result from a process involving only pen and paper in the solitude or privacy of their personal chambers. They wrote them with assistance from others. To have expected them to do otherwise would be to have expected the impossible.

In the judgment of this writer, the critic of contemporary presidential campaign speeches has the responsibility to investigate thoroughly the matter of authorship. In addition to the established canons of criticism it is incumbent upon the critic that he knows the character of those who assist in speech preparation and, to the extent possible, the degree of their influence in the speech-preparing process. His judgment of the speakers should be tempered by these factors and a full understanding of the pressures of time and the magnitude of the responsibilities of seeking this high office which confront the candidates. Such judgments will be unclouded with demands that all invention and authorship be attributable to the speaker alone.

---

1. For a further account see: *An Evaluation of the Public Speaking of Franklin D. Roosevelt and Thomas E. Dewey in the Presidential Campaign of 1944*, by Robert F. Ray, unpublished Ph.D. Dissertation, State University of Iowa, 1947.

He gave man speech, and speech created thought,
which is the measure of the universe.

Percy Bysshe Shelley
Prometheus Unbound

A Cooperative Program of Speech Improvement for Elementary Children in Nebraska Rural Schools

Harlan H. Adams

Nebraska is becoming "speech conscious." More and more public school systems are recognizing the need for speech correction in their systems and are consequently taking advantage of legislation which provides state funds for assistance in establishing a program for the handicapped child. This is a valuable step and all concerned are happy to observe the movement. However, this still doesn't answer the problem for the rural and small town school. In most such places a resident speech specialist is an impractical dream as yet.

With this in mind, the Extension and Speech departments of the University of Nebraska decided to pool their resources and to attempt to satisfy the need. They decided to establish an off-campus course in the field to bring speech improvement to as large a portion of the state as possible. They received the cooperation and backing of the Nebraska Society for Crippled Children which agreed to underwrite the course, taking care of any financial loss. At first, staff members who were teaching regular classes on campus were used as instructors for the course. This naturally meant that the number of courses would be limited and there would also be limitations as far as geographic areas were concerned even though in one instance an instructor was transported by plane to the location of her class.

Mr. Adams (M.A., Denver, 1948) is Assistant Professor of Speech and Speech Correction, University of Nebraska.

Because it was felt that a full time instructor in the field could bring speech training to a much larger group, an instructor was employed to teach ten such classes a year, five a semester. This full-time program was started in the fall of 1948. During this time ninety-two classes have been held in seventy-three towns and cities, located in sixty-five different counties. These figures are exclusive of the extra courses that were continued to be held and taught by the on-campus staff members. These classes have been scattered geographically so that there has been a class within driving distance of almost every public school in the state. Then too, a number of centers have asked for repeats so that the class is repeated in three to five years when the enrollment will permit it.

These classes are arranged by the Extension Division of the University and carry three semester hours credit in either speech or education. They meet for twelve three-hour periods, usually once a week. They meet either in the evenings or on Saturdays, to fit the teachers' schedules. The course consists of fundamental instruction in speech development and correction. One of the important requirements of the course is that each one registered is to bring a child with speech difficulty if possible. After two introductory meetings, a half hour each class period is spent in supervised testing and retraining of the children.

Originally this was conducted on an individual basis but it was felt that group therapy was more advisable in this particular situation, so now most of the retraining is carried on in group experiences. The students, under the direct and careful supervision of the instructor, guide the activities of the groups of children. Audiometric testing is carried out and recording facilities are made available. This work is free to the parents. The students keep a diagnostic and progress record of the child under their jurisdiction and these records are filed at the University Speech and Hearing Clinic for future reference, in case the particular child comes in later for help. Parents are encouraged to visit the class the last meeting and confer with the teachers who have been working with their child. It is felt that in this manner the parents may better understand something of their child's difficulty, and receive information on what they should do to further his speech development and correction.

Thus some direct help is given to approximately 150 children, or a number which equals the number of persons taking the course, each semester. It is believed that many more are aided than these figures would indicate. All of the youngsters that the individual class members have in their own school rooms, when they are taking the course and in later years, must be considered. It is felt that all these children should benefit either directly or indirectly from the course which the teacher takes. To be sure, the teacher isn't a trained correctionist by any means by the time she finishes the course, but she does have some information, some methods, some techniques, and most of all she more fully appreciates the problem. She can suggest agencies and can meet and solve some problems before they truly arise. She not only helps the child with speech difficulties but it is presumed that she will realize the place of speech in every individual's life and consequently integrate speech with more different classes and give her youngsters more of an opportunity for good oral performance. Through these means it is hoped that the "gospel of good speech" is being spread in many communities each semester.

In addition to the regular courses, the instructor arranges to spend one half day each week in the towns where classes are held. He is available for teacher and parental consultation and does a small amount of individual therapy.

The response has been gratifying. Teachers have traveled fifty or sixty miles to take the course and in one center two ladies flew to class each Saturday morning.

On the whole the communities have been very cooperative. Local schools, women's clubs, welfare departments, the Red Cross, local chapters of the Nebraska Society for Crippled Children, etc., have gone out of their way to help in all possible ways. Assistance is given in finding and transporting youngsters, providing meeting places, etc. The publicity cooperation from both the press and radio has been highly satisfactory.

In finding the children who need help, a few parents have been discovered who are not willing to cooperate. Perhaps this situation is due to misunderstanding of the aims and methods. Perhaps the way was not prepared carefully enough in these instances. The majority of the parents are willing and anxious to take advantage of the training for their child. They often make a special effort to get

the child to the meetings, sometimes transporting them many miles.

It has been observed that there is a much fuller realization of the need when the course is finished than when it began. Many class room teachers have reported that when they started to take the course they were not aware of any speech correction needs in their particular rooms but at the end of the course they were very much aware of several.

Most of those taking the course are elementary teachers from the rural schools of the state although there have been a number from the urban schools, a very few from high schools, sometimes a principal or supervisor, a school nurse, county superintendent, parent or some citizen interested in general speech, speech correction, or just education. The first full time instructor was rather naive, at first, as concerns the reasons prompting the teachers to register for this course. He expressed the hope to an early class that no one was taking the course merely to receive the three hours credit it carried. He hoped that those in the course were there because they were truly interested in speech and how it could be improved. It was soon realized that a more realistic, practical approach was needed. Many, perhaps the majority take the course to renew a teaching certificate or to work toward a degree. They need these hours and this is a fairly convenient way to secure them. Of course, some people in the community have a particular desire for this course or arrangements would not have been made for its being held in the first place. Now it is felt that the instructors and the department don't care for what reason the teachers are taking the course, they are just glad they are taking it. All they hope is that at the end of the twelve weeks they have received more than merely the three hours credit.

The County Superintendent usually takes the responsibility for organizing the classes, seeing to the advance publicity, arranging for class rooms, etc. In some instances though, the City Superintendent of Schools is responsible for the class. Perhaps his school is more strategically located or has better facilities than anything at the command of the County Superintendent. Classes are usually held in the court house or a local school building although in one case the local fire house provided the needed housing.

It is realized that this program isn't the complete or final answer. Teachers cannot be adequately trained or cases effectively treated in the short period of twelve weeks, but it is felt that it is a step in the right direction and has and will influence the development of speech correction in our state. A step that will pave the way for a more complete program in the not too distant future.

PLAN TO ATTEND

The C.S.S.A. 1957 Conference

Hotel Leamington, Minneapolis

April 5-6

Staff and Line Communication in Business

Judd Perkins

Frankly, I am not a stranger to the teaching profession, having worked in the vineyards of higher education for some years. However, neither do I wish to pose as an expert in the business world. I am not a business expert, merely one who has had the experience of helping to mold the product of our colleges and universities and then observe that product under actual conditions of business operations. In all honesty, I am disturbed by what I daily see as these graduates take their lumps at the hands of seasoned business men.

My subject is *Staff and Line Communication in Business*. Permit me to assume that for some these terms need defining. Staff is the term which business uses to identify those individuals who formulate policies, recommendations, and render administrative decisions. These people can be loosely called executives. In the academic world this category would include Department Heads, Deans, Vice Presidents and Presidents.

Line personnel is made up of individuals whose responsibility it is to direct and supervise the administration and execution of Staff communications as well as those who actually implement and put into practice Staff communications. Staff then is the thinking and planning organ of the corporate body while Line is the nerve and muscle portion of the business organism.

Distinct patterns of communication flow develop from the Staff and Line type of organization. As would be expected these patterns are up, down and across. To a very great extent business and industrial operation relies on how effectively these channels are kept open, and especially on the effectiveness of the communication which passes along the channels. By effectiveness I do not mean only the technical aspects such as grammar, diction, spelling and organization, but also the attitude which is conveyed by the act of communicating. Here I might point out that any act which leads to an exchange of meaning is to be considered communication. Primarily I am concerned at this time with the four basic methods of getting and giving meaning. I will not bore you by listing the long variety of forms or types of communication which both Staff and Line use for the purpose of exchanging meaning. This would include everything from letters to conferences. I believe it is sufficient to state for our purposes that all four basic skills are brought into use. Written material is probably the most frequently used form. This fact alone implies a great need for skill in written expression as well as the ability to read with a high rate of comprehension. Much of our communicating is accomplished by spoken words in conference, meeting, telephone conservation, and even via radio. Obviously to get the ideas through to a listener requires skill in speaking and listeners who can readily comprehend the meanings of the words spoken to them.

Within the personnel of both Staff and Line groups, I have observed a

---

Mr. Perkins (M.A., Michigan State, 1948) is Director of Public Relations, General Telephone Company of Michigan.

relative lack of integrated skill in the language arts. While any given Executive or Line employee may demonstrate proficiency in one, two or even three of the language skills, it is most rare, especially in the younger men to discover an individual competent in all four skills.

Far too frequently the effective speaker cannot express himself with clarity in writing or vice versa. It has been discovered by the Rankin study that the average business man spends 45 per cent of his day listening. I would estimate that at least 30 per cent of his time is devoted to reading, yet my experience leads me to conclude that the average man in the business world is deficient in both reading and listening skills. Evidence for this conclusion can be found in the large number of both executives and supervisors currently enrolled in Dale Carnegie and similar Speech Courses, Business Writing Courses, Reading and even a rare course in Improved Listening Comprehension. Let me document this from personal experience. Some years ago I taught all four types of courses as part of a continuing education program for adults. From this experience I came to know rather intimately the communication inadequacies of many business and industrial men who hold responsible positions.

The American Management Association has recognized the great need for specialized training in communication by establishing an Executive Management Course in Communication. Some 250 top policy makers from 140 companies have taken this concentrated three week course. Stress is placed on attitude as well as the techniques of up, down and across communication.

I am pleased to report that one of the outstanding telephone companies, and there are some 5,200 of us in the United States, has taken the lead in establishing communication training for its 80,000 employees. Under this program their workers are continually kept informed about all company matters and by means of publication, films, small group conferences and open discussion meetings the flow of both meaning and warm friendly attitudes are promoted.

One final example of how much emphasis Business and Industry places on communication is the Institute for Humanistic Studies for Executives at the University of Pennsylvania. This institute is designed to increase the number of executives with "know how" as well as "know what" for just one industry—the telephone industry.

At the Institute Junior Executives are given a ten month concentrated course in the Humanities. Underlying this comprehensive program which includes literature, music, ethics, logic, politics and international relations is a bed rock of human understanding achieved by effective communication.

It is gratifying to know that many busineess firms realize the need and are providing at least limited opportunities for their top-flight men, but I personally believe it is deplorable that such training must be supplemental in nature and gained outside the framework of a normal educational curriculum.

As an example of the need for closer integration of communication skills in industry, a few days ago the Vice President of a large foundry was analyzing his monthly operating report. He discovered that an expected reduction in processing cost in a certain department was not in fact reflected in the cost accounting report. The Department Head was called in and each mechanical processing stage was ex-

amined in detail until the step which was to be changed was reached. The change had not been made even though Staff had given instructions for the change. The breakdown was in the human element. As the communication filtered down the lines of organization, the significance of the change was not understood. A loss in profit was the result. This experience is repeated too often in both business and industry.

Many of the breakdowns which take place in the business world are the result of communication failures, not the mechanical type of communication such as power failures which prevent teletype, telephone and telegraph systems from operating, but breakdowns which take place in understanding between human beings. The true failures are inability to express ideas clearly and completely and to receive the full meaning of those ideas.

A short time ago while driving along the highway, I came upon a construction crew. Stopping near a pole on which a crewman was working, I inquired as to why he was moving a copper telephone wire from its position on the seventh insulator pin to the number eight pin. In blank amazement he replied that he didn't know why other than his supervisor had instructed him to move that wire as was being done. Investigation revealed that a Staff Engineer had ordered the move as a technical adjustment to improve telephone transmission. The first Line Supervisor had been given the instruction and the reasons for it, but there again the human element caused a breakdown. As the order passed through the channels to the man who performed the work, the full understanding was diluted and lost.

To offset the result of communication blockage from Staff to Line and vice versa, one major manufacturing corporation has invested several millions of dollars in a Plant Management Training Program. From this plan committees of highly skilled communicators have developed. In each of its many divisional manufacturing centers, one of these committees functions as a communications team to trouble-shoot breakdowns on both the Staff and Line level. The committee meets with Staff and gathers information, policy changes, procedural changes and data on cost as it relates to price. Moving then into the first echelon of Line, the committee directs conferences where this information is presented and discussed. The procedure is repeated through all levels of organization, thereby insuring understanding and uniformity of purpose throughout the corporate structure. Must business and industry continue to add to its overhead the cost of such communication training? What is to be done so that you teachers of the language skills will be more certain that your students are qualified from the communication standpoint to enter either the Line or Staff organization in business and industry and not require additional training?

Frankly, I believe the traditional methods of teaching either speech or writing, reading, or listening must be further modified. Even when taught as a package course with the four skills integrated, the net result, while superior in my opinion, to the results of separate courses in speech or writing, still leaves much to be desired. It now seems to me a rhetorical question whether the skills of language can be taught separately. As the mouth must form the speech sounds, the hand must write the graphic symbols, the ears hear and the eyes read; language is a unitary process with its four facets

correlated within the human being by one brain. As one cannot separate electricity from its various forms of use, so, in my opinion, language should be not only considered an entity but also taught as such.

My reasons for this opinion are to be found within a utilitarian viewpoint. Business and industry are obviously placing more emphasis on the communication skills of Line personnel. Even greater demand is placed on the Staff organization for effective communication.

I propose for your consideration a merger of language arts and subject matter instruction. Further, that such a merger should take place throughout the public schools and the institutions of higher learning. Such a "two handed engine" could take one of several forms. One possibility would be to require that all candidates for teaching certification be required to have a minor program in communication skills. Added to this, the requirement that the candidate demonstrate personal skills in the language arts as a requirement for certification. Far too many members of the teaching profession are not competent communicators themselves, and thereby fail by example to teach effective language arts usage. This requirement naturally should be extended to apply to candidates for teaching positions in colleges and universities. We all have suffered under professors who, while well qualified for research, or writing assignments, should never be allowed to appear in a classroom to teach simply because of their inability to communicate ideas to others.

A second form which this merger might take would be the assignment of a communication specialist to each subject matter department on a full time basis. Serving in a consultant capacity, the language instructor would be available to all department members for conference on student communication problems. Further, he would be required to visit each class of the course and evaluate each student's language skills. Quite feasible would be a two factor course grade, with a goodly portion of the final course grade reflecting the student's ability to speak on the subject under study, write about it, comprehend readings on the subject and pass a critical listening test designed to measure his ability to learn by listening to lectures covering his field of specialization.

A third possibility, and perhaps the most desirable yet most utopian would be the requirement that all members of the teaching profession have a strong background of academic training and practical experience in the various skills of communication as well as the special discipline which they elect to teach. Thus, a Professor of Engineering would not only teach a course such as thermodynamics, but also teach his student engineers to write professional articles and reports, deliver speeches on the subject, read with a high degree of comprehension technical writings in the field and constantly check the student's listening comprehension as lectures are presented in the course.

You dreamer, some of my readers are thinking. Yet unless much more emphasis is brought to bear by raising the requirements and demanding high levels of performance in the skills of communication, business and industry will look less and less to the educators to do the job, and they will increase the trend toward employing specialists to teach their personnel what they are entitled to learn in the classroom.

Basic Speech Needs of Business Conferees

Gale L. Richards

The burgeoning management development movement in the United States has created an immediate and specific desire for clear definition of needful areas of executive training. Obviously communication is an important aspect of this training. Two decades ago, Chester I. Barnard of the Harvard School of Business Administration, in his book, *Functions of the Executive*, laid down the dictum that the executive's prime function was to develop and maintain a system of communication within his organization.[1] Arthur W. Angrist, in a recent report of a survey of executive communications in several industrial and business concerns, states flatly that:

"There is little systematic knowledge of what should be taught in business communication courses, and of what should be included in a company's entire communications program. Relatively little attention has been given to the development of instruments to measure or evaluate the results of such training or programs."[2]

The breadth of generalization in Angrist's sweeping statement is of course nettling, but many of us would feel constrained to admit that much of our treatment of content in business speech courses is not particularly clear or helpful. Perhaps it would prove valuable to elucidate briefly some basic needs of trainees entering into a class in business conference leadership and participation.

The fabulous success of Dale Carnegie and like organizations indicates that the average businessman will buy (and this is to use the word quite literally) at least a modest helping of almost any kind of speech training, on the theory that it won't hurt him, and might possibly help him. It would, however, be comforting to those of us occupied with management development training if we were more certain that this training whether provided by academic people on individual contract or by those who make money at it, is actually fulfilling the specific needs of those whom we instruct.

To determine what goals seem appropriate for each and any individual who takes a course in "Conference Methods" or "Conference Leadership," certain readily available information has been combined with the writer's own observations to produce a formula for planning a course in business conference techniques. Considerable attention has been given recently to the needs of individuals engaged in the process of group problem-solving, especially in literature on group dynamics, by sociologists intrigued by the broad social utility of small group process in our democratic culture, and by speech colleagues who take particular interest in group discussion as a form of oral communication. Regardless of the prevailing primary motive for enrollment of a member of its firm in such a course of training, it is the writer's conviction that the following

---

Mr. Richards (Ph.D., Iowa, 1950) is Assistant Professor of Speech and Director of Forensics, University of Washington.

basic individual needs should influence course objectives.

First, it is important to understand that conference leadership and participation, while they can and should be taught as somewhat differing individual functions, cannot be taught separately, since the end product of both is the same—a group decision. The distinction between a "leader" and "leadership" functions has been so carefully belabored elsewhere that there is no need to give it more than passing mention here.[3] Suffice it to say that all conferees must be able to exercise leadership functions, and all conference leaders must be capable of good participation in order to apprehend fully the meaning of conference leadership. The executive who allows himself to luxuriate in his status as "Chief," conferring with all his "Indians," has thus revealed that he does not recognize group process in the most fully productive sense. To approach it from a more practical point of view, only members of "top management" could logically be expected to function less frequently as members than as leaders of a conference. An intriguing indication of the need to avoid oversimplifying leadership functions is found in the researches of R. F. Bales, widely reported, indicating that in stable groups leadership functions tend to divide into two categories: one giving direction toward the group task; the other, ameliorating individual differences and unifying the group under the pressure of productively intentional behavior.[4] *Point One*: All individuals learning conference techniques should be trained in leadership functions.

Next, we need to help the individual to distinguish between skills of personal adjustment and skills of analyzing and organizing the resource material which is useful in a conference. A common felt need among management personnel is to "get the job done more efficiently." Frequently this results in failure to recognize that conferences are made up of people, with all the regrettable insecurities and sensitivities with which we are cursed. A group, in order to be mutually helpful, must be composed of individuals who are sensitized to the possible effects of what they say to one another. No better place can be found to meet this need than in a group learning conference techniques. Jeanne Watson and Kenneth Benne, in a recent article in *Adult Leadership,* have said it much more clearly:

"Most of us have some distortions in our notions about self. Our general feelings of self-esteem may show more complacency and self-satisfaction than is warranted; or they may include undue feelings of inadequacy and self-doubt. In either case, a social situation where the individual is free to talk with others, and to discuss the results of the interaction, will permit him to test these feelings.

In addition to this corrective effect association with other people may stimulate the individual to embrace new skills and competences."[5]

Point Two: We should guide the individual to increased "self-awareness."

Thirdly, we need to impress more firmly upon the individual the importance of the dictum that,

"If the resources of the group are to be used as much as possible to aid individual growth, *there must be open communication in the group about anything where change is desired.*"[6]

Of signal importance to the creation of this "permissive atmosphere," as some writers call it, is the degree of interference that might come from "status-consciousness." In business concerns, as in academic life, there are always individuals who have tender regard for personal status (either their own or others) and who do not wish to submerge their identities in the degree required for a productive conference. This will undoubtedly provide a touchy and constantly recurring source of questions from trainees. *Point Three*: We must train toward "open communication" in business conferences.

The fourth criterion might not be readily distinguishable from the second and third, but it certainly deserves separate treatment, and should be related particularly to Point Two, "self-awareness." Trainees must be taught to feel, and to express orally, a real respect for the opinions of others, whether subordinates, peers, or superiors. A mutual feeling of respect will reduce disagreement to its proper role of providing " . . . stimulation and direction for personal changes."[7] If people can be taught to listen both critically and respectfully (and responsively—because we are talking about oral interaction) then much of the contentious element in personal disagreement will be removed.

Actually, of course, both agreements and differences are valuable in charting the direction for individual adjustments in problem-solving conferences. Jenkins, in the article previously referred to, indicates four areas of resource for group change: 1. differences (to provide stimulation and direction for personal change), 2. agreements (to give support and encouragement for an individual's ideas), 3. examples (of the way other people adjust to problem-solving), and 4. by giving evaluations and reward (to give a person constant review of how well he is achieving personal goals, and thus provide constant encouragement and control).[8] *Point Four*: We need to inculcate in each individual a feeling of respect for the value of each other member's contribution to the group result in a conference.

Fifth, and finally, most individuals appear to need training in the analysis and organization of resource materials for conference. In business conference training groups many individuals who are in other situations well-informed, systematic, and precise in their thinking appear to view a conference as either a time-wasting conversation about a matter which one or two people could settle more effectively; or as a meeting for which they do not know in advance what the result is likely to be. Most business conference trainees have little appreciation of the need to develop a particularized set of skills in preparing for either leadership or participation in a conference. Braden and Brandenburg, in their recent text, *Oral Decision-Making*, devote almost one-hundred pages to this subject alone.[9] (Chapters III, IV, V, X). The writer has come away from recent training sequences with the nagging suspicion that we have been paying lip-service to the need for these skills without really doing much about them. It is apparently difficult for busy people in "on-the-job" or after-hours training situations to prepare adequately for practice conferences so as to form the proper habits of preparation for conferring, even

providing that they understand what is to be done about it. *Point Five*: The individual needs some systematic training in the skills related to analyzing and arranging resource material for a conference.

All business conferences probably can be included in the broad definition of a group as "a small number of people meeting and seeking to satisfy their individual needs through joint interchange of ideas."[10] Training for individuals participating in them either as leaders or members should, then, fulfill at least these five individual needs:

1. Leadership training for all members; and conversely, training in participation for all leaders.
2. Greater "self-awareness" for all individuals.
3. An understanding of the importance of, and skills in creating, a "permissive" conference atmosphere.
4. Development of mutual respect for the ideas and opinions of other conferences.
5. Skills in preparing resource materials for a conference (both the leader and the participant).

It should go without saying, of course, that "these desirable directions of growth, if we are right, must be achieved, for the most part, *through* group experiences, *not apart* from them."[11]

REFERENCES

1. Chester I. Barnard, *The Functions of the Executive*, (Cambridge, Harvard University Press, 1938), p. 221.
2. Charles W. Angrist, "The Communication of Executives in Business and Industry," *Speech Monographs*, Vol. XX, No. 4 (November, 1953), 275.
3. See in particular, Dean Barnlund, "Leadership Evaluation: Some Premises and Procedures," *Journal of Communication*, Vol. III, (May, 1953), 24-28; W. W. Braden and E. S. Brandenburg, *Oral Decision-Making*, (New York, Harper and Brothers, 1955), Chapters II and XI; and Franklin Haiman, *Group Leadership and Democratic Action*, (Boston, Houghton-Mifflin Company, 1951), Chapters I, III, V, VI, VIII.
4. Reported briefly in *Adult Leadership*, Vol. II, No. 9 (February, 1954), 21. Reported originally in Quarterly Report, Carnegie Corporation of New York, (October, 1953), Vol. I, No. 4, under the title, "Building a Science of Human Behavior."
5. Jeanne Watson and Kenneth Benne, "Growth by Association," *Adult Leadership*, Vol. II, No. 9, (February, 1954), 13.
6. David H. Jenkins, "Planning Conditions for Personal Growth," *Adult Leadership*, Vol. II, No. 9, (February, 1954), 18.
7. *Ibid.*, p. 17.
8. *Ibid.*, p. 17-18.
9. Braden and Brandenburg, *op. cit.*, Chapters III, IV, V, and X.
10. *Ibid.*, p. 23.
11. Watson and Benne, *op. cit.*, p. 15. Italics are mine.

Tongue In Cheek Department

But the most important and most cogent means of winning repute I had almost left out: ridicule all the other speakers. If one of them speaks well, the charms he displays are borrowed; if mild exception is taken to his speech, all of it is censurable. In general smile faintly; make it clear that you do not accept what is being said.

Lucian
The Professor of Public Speaking

On the Ethics of Teaching Speech Content

Henry L. Ewbank, Jr.

Jacques Barzun begins his book *Teacher in America* by "telling tales out of school." Perhaps the tales which follow here are redundant to those who teach, but they serve to illustrate the conditions which have caused me concern about the teaching of content in public speaking courses.

First, I have heard an inordinate number of speeches which, because of unenthusiastic delivery and hesitation, show only that the speaker knows almost nothing about his subject. Usually, when asked, he reveals that his source of information is a single article of the "digest" type, which he viewed as ample for a five-minute speech. For some time I have held that members of our profession need not subscribe to the digests, on grounds that it is redundant to read them—too. The relationship between these articles and knowledge is too remote to belabor, yet we constantly find students who do not recognize this fact.

Second, when outlines are required and later returned to the students, they are collected in "the files" for later generations to use, with that same lack of knowledge and understanding of the content, but with the additional crime of plagiarism. This device is easy to recognize in a semester or two, but only rarely is it possible to tell the student that the new bridge for which he pleads so persuasively in 1956 was built in 1952, just a few years after that speech outline was first written. It is obvious that he felt no compulsion to check either the source or the reliability of the information that he was presenting as his own speech.

A third tale I borrow from one of my colleagues, who reported that when he reprimanded a speaker in one of the advanced classes for using manufactured evidence to support a point, the student justified his action by stating that he had been taught that invention of evidence was permissible when existing evidence could not be found. Further questioning of students and staff showed that this practice was condoned in some of the sections of the elementary courses in an effort to get students to recognize and use various types of evidence. This, it seems to me, carries the rhetorical concept of "invention" too far.

Surely, if these tales were strictly localized, they would be matters of concern for a departmental meeting. But these instances of students' lack of adequate information, plagiarism of ideas, and fabrication of evidence are sufficiently widespread to indicate that speech content is not being given proper attention. Perhaps we are again abridging the classical rhetoric —not by cultivating the orotund quality and the practiced gesture of the "bellowcutionist," but by emphasizing the conversational mode and audience psychology above the necessity for saying something worth listening to. Perhaps we have shied away from content because we fear we are getting out of our element when we comment on *what* is said, instead of *how* it is said. We do not want to be suspected

Mr. Ewbank (Ph.D., Wisconsin, 1952) is Associate Professor of Speech and Director of Student Forensic Activities, Purdue University.

of using "transfer" as propagandists do, or under the injunction of that NEA discussion group which concluded in 1952 that "one is operating as a professor only when he is operating within the field of his competence, and he rightfully may be censured when he violates this principle."

Whatever the cause, the effect is that we have become consumed with form at the expense of content. We have, I fear, given too much credence to the complaint of some anonymous immortal who scratched on the arm of his classroom chair, "Cicero himself would have flunked Speech 114. He didn't know the motivated sequence." I submit that Cicero might, even today, be a likely candidate for honors in a basic course which dealt with the entire scope of rhetoric, a course which really had the goal of developing "the faculty of finding the best means of persuasion in any case." Our default in the area of content has put us in a position that is neither academically sound nor ethically defensible.

At the same time that we take a very cautious position respecting speech content in many instances, we often presume to judge and comment on speeches about which we know nothing. I refer to the use of speeches to hypothetical audiences, sometimes used as an exercise in audience analysis. How many of us can really comment from experience on the effect of an inspirational speech to a team between halves of a mythical football game? or to an imagined Rotary meeting in Schenectady? or even before the accurately analyzed city council of Veedersburg, Indiana? Any criticism which we offer is based only upon our best guess of how the audience might react, or on our own stereotyped reactions. Any praise is given on an equally theoretical basis. What real difference is there between this and the speeches of the Sophists, pleading fervently for the life of some long-dead transgressor before a court living only in historical records? We have neither the knowledge nor the right to judge the effect of such a speech. The hypothetical situation makes a gimmick of audience analysis and adaptation, and makes our position as critic ethically dubious, at best.

There is a corollary limitation on the use of hypothetical situations in classroom speaking which is no more ethically sound. This was dramatised several years ago by a student in one of my first classes in speech. In this instance I was permitting the use of fictionalized audiences—allowing the speakers to describe a situation and speak to it. One lad used this approach in a number of instances such as asking the class to vote for "the strike," play hard for old Siwash, and to accept his explanation of proper tree-trimming as if we were home owners and he were a forestry expert. He did well. He showed confidence and carried off each role with gusto. My guess of what I would want to hear if I were in the audience that he described prompted me to compliment him and grade him accordingly. Finally I tired of playing games. I wanted to be me, and asked that he speak as himself. On the next assignment I found with some surprise, and more chagrin, that he could not do it! Assurance was gone. Ability to adapt to a real situation was completely lacking. Everything that this boy had learned seemed to apply only when he assumed a role. Even granting that he might have been an exception, I feel now that my position was ethically wrong because I criticised on assumed

grounds, and through this created only synthetic understanding of the need for sound speech content. In the reverse situation one might unjustly penalize a speaker who had so much concern for verity that he could not successfully play a role off-stage.

Our ethical position as teachers of speech is secure only when we treat content as equal in importance to other elements of rhetoric. We can do this, and stay within the limits of our competence. Three aspects of our discipline will serve us well.

First, we must place stress on the methods of analysis, the *topoi* of classical rhetoric, which will lead the student to search through his subject for important aspects which he can select and put together in his speech. Analysis of his own interests and knowledge will tell him what he already knows. Knowledge of the sources of other information will help him to fill in the gaps, and knowledge of logical methods of analysis will aid in understanding the demands of solid synthesis. It is much less likely that the student who possesses a thorough knowledge of the means and methods of analysis will accept abbreviated information as the basis for a speech, than it would be for one concerned only with giving the audience what they want to hear, or creating the impression of extemporaneous delivery.

Second, we should use the dialectic method of making the speaker responsible for the ideas that he expresses. Questions designed to point up obvious mistakes and to test the speaker's knowledge of his topic will help to create concern for truth and accuracy that will make it impossible to fabricate evidence and plagiarize speeches. When time permits, a forum period wherein the class asks questions will further this concern in two ways: 1. because the students will get practice in asking intelligent questions, and 2. the speakers will feel the need for ready information.

Third, by being as widely informed as possible, so that we can supply added details and ask intelligent questions, we each will demonstrate that even in this age of specialization, an informed person can possess knowledge in many fields. If the students r e s p e c t the potential of audience knowledge they will exert themselves to be informed before they speak. Certainly this respect is essential to the effective, intelligent and responsible speech for which we strive.

If we, as teachers of speech, can avoid the extremes of assuming too much knowledge and control over content, on the one hand, and on the other, of avoiding the necessity to correct a factual or organizational error, we will raise our efforts to a more solid ethical position. We can, both through precept and example, stress concern for content. If we place less stress on audience adaptation and more on content development, we will accomplish the goal of developing confidence in our student speakers by making them secure in their knowledge of their subject. We would better fulfill both Quintilian's ideal of those who teach speakers, and Barzun's concept of the good *Teacher in America.*

PLAN TO ATTEND THE C.S.S.A. CONVENTION
Hotel Leamington, Minneapolis
April 5-6, 1957

How to Review A Book

Eve Seiter

Book reviewing is a lively art. It is as individual as the style of hair dress you effect, the eye glasses you select or the manner in which you match your ties with your socks. Personality can never be dissociated from the review. For that reason I cannot tell *you* how to review a book nor can you tell *me* how to do so.

Yet, contradictory as it may seem, underlying any successful, well-integrated and interesting review are basic rules; rules to which you might conform from a sense of literary instinct but which I shall delineate as the actual mechanics of reviewing a book.

A book should compel you to review it. It should be of such compulsive interest to you that, challenge though it may be, you simply have to review it.

It should always be chosen with the thought in mind of suitability to the audience for whom you are preparing it. The book I present before a Service Club may not be appropriate at all for a Literature Study group.

I recall the incident of a professional reviewer who was invited to review a book before an all Catholic group of women. Carelessly, she reviewed a book which was on their list of banned books! This caused embarrassment to the committee as well as consternation in the audience.

There is also a matter of taste which is always to be considered in selecting and reviewing a book. We live in a very casual age. We allow ourselves many liberties of manner and speech. In recent years, particularly, it has been considered smart to shock. Writers as well as speakers assault the senses and offend the taste of the very audiences they seek to entice. *Don't be one of them.*

A friend of mine who is a physician remarked to me once that there is nothing under the sun which cannot be discussed if you know the words. Let me illustrate. A few years ago I was presenting in public review Irving Stone's historical novel, *The President's Lady*. You will recall that this is the story of Rachel Jackson—culminating with her husband's rise to the presidency of the United States. The climax of the story was a tragic one in which, unnoticed, Rachel came upon a group of her neighbors discussing her elevation to first lady of the land. One of the group was audibly deploring the fact that "a common whore" would now preside as first lady in the White House!

I found I could not quote the remark as it stood. Yet I must use the incident which broke Rachel's heart. The word "whore" clogged my throat, sounded ugly and would certainly offend many of my listeners. Call it splitting hairs if you like but I was quite comfortable and equally emphatic substituting "harlot" for "whore." A matter of taste, I believe.

Your first reading of the book which you intend to review has been for pleasure and edification. It is now necessary to read it a second time as you would a text book; for retention of plot line and character assimilation. For some of you a third reading may be necessary if the book is tech-

---

Mrs. Seiter has for many years enjoyed a full time career professionally lecturing, reviewing and broadcasting. She is at all times booked for one year in advance. She regularly broadcasts through the facilities of WCLT Radio Station.

nical in any way or deeply involved.

Remember that you must be on a basis of first name familiarity with the book you are reviewing. Names and incidents must flow from the tip of your tongue as easily as discussing family affairs. You cannot assume too much knowledge on the part of your audience. Two thirds of them will not have read the book as yet. Clarity and fluency are, therefore, necessary lest you lose them somewhere in the course of your review.

Each individual studies in a different fashion. *I* think with the point of a pencil! I cherish books but a book becomes all the more mine as I annotate and interline points of emphases. In this way *I* prepare myself for drawing forth notes for a review.

Here again we may differ in our approach. Some will draw forth a full script of notes. Others will prepare cards with key ideas noted. A few will think no preparation of outline is necessary and will ride for a fall! Some outline is necessary if for nothing more than a check rein on rambling.

You now have the pleasure of padding the skeleton, clothing it with the flesh of "color". This you do skillfully while hewing to the story line. You must walk a straight path between the lids of the book you have chosen regardless of the temptation to meander off on a tangent of personality or incident.

I recall the story of an old Scotch preacher who was asked how he prepared a sermon. He replied, "I take my text from the Bible and then I beat straight across the hills to Jesus Christ!"

In reviewing a book you might emulate his directness.

You have now reached the point in your work where you have the opportunity to be *yourself* with the author's work. In choosing the "color" to pad the framework of the story you will reveal your own taste and perception. But in doing so never forget that you are presenting the *author's* work. For the moment you, as a reviewer, are a "specialist" in the field. Do not let it go to your head! According to one wag, a "specialist" is "someone who knows a good egg from a bad egg but can't lay one"!

I may seem to have the cart before the horse when I tell you that all during these hours of preparation you have been gleaning an introduction to the book. As every student knows, all things become grist to his mill as he makes an intensive study of any subject. Thus, as you have prepared your review you will have learned the author's background, relevant data to his subject, something of the germination of the idea for his book and countless other bits of knowledge which will form an introduction to warm the atmosphere in which you present your review. Several minutes spent in introducing your book will provide the "music, lights and curtain" for your effort and greatly enhance your listeners' pleasure.

Finally, we come to a matter of timing. This is all important to the success and pleasure of your review. If you use manuscript notes timing is simple. You have but to time your use of them. If you employ cards with key ideas listed you will have to carefully govern yourself by discovering about how many cards you can discuss in a given time. Always sit down *before* your audience wants you to do so! There is the ever present danger of your becoming enchanted with the sound of your own voice! Inelegant as it sounds it is true that the mind can absorb what the seat can endure!

Aesthetics in the Theatre: Relations of Means to Ends in Directing

Lee Norvelle

For the proper approach to this subject it seems advisable to begin by quoting a meaningful definition of art. Of the many definitions which have been given since Baumgarten evolved a theory of aesthetics in the early part of the 18th century the one which I believe will best serve our purpose for this discussion is that given by Tolstoi. "Art is a human activity which is passed on to others causing them to feel and experience what the artist has felt and experienced." This appeared in Tolstoi's writing in 1898, some 18 years before the Revolution which gave birth to the Soviet regime. Therefore, in accepting it we should not be suspect, even by association, so far as the members of the sub-committee on un-American activities are concerned.

In accepting this or any definition of art we should keep clearly in mind that the end result of art is not merely personal gratification but one of the necessary conditions of human life. Thus considered it becomes a means of communication among people—a communication of ideas and of feelings. Following his definition of art Tolstoi also stated, "It is a means of communication between people, uniting them in the same feelings, a means indispensable toward the well-being of the individual and of humanity. As soon as the spectators and hearers are affected by the same feelings which the artist felt—this is art."

From this premise we conclude that the end objective of the director of a play should be that of causing the members of the audience to react as keenly and as appreciatively as is humanly possible to the intellectual and to the emotional stimuli inherent in the author's script. It is neither the director's duty nor his privilege to attempt in any way to change the nature of the stimuli. Rather, it is his moral obligation to hold strictly to the fidelity of the materials provided by the author and not to impose his own creativeness upon them. His duty is that of interpreting, not of creating or changing the values of the script. This being true, we come to the logical conclusion that, other things being equal, the best director of a given script would be the author. Who could possibly understand and appreciate the intent and purpose of the author better than the writer himself. The difficulty arises, of course, with the phrase, "other things being equal." By the wide diversity of talent, sensitivity, training and interest it is no more likely that a good playwright would be a good director than it is that a good director would be a good playwright, notwithstanding George Bernard Shaw's categorical statement that "the best director of a play is the author." His statement is true only when the individual concerned is by talent, training and experience competent as an author and as a director.

Mr. Norvelle (Ph.D., Indiana, 1930) is Chairman of the Department of Speech and Director of the University Theatre, Indiana University. He is also Director of The Brown County Playhouse.

The director as such is relatively new in the theatre. The playwright and the actor are as old as the theatre itself. The technician has been a vital part of theatre personnel for several centuries, but the director is a product of our century. Previously, what are now recognized as the duties of the director were assumed in part either by the company manager, the stage manager or the leading man. Under such arrangement the chief concern was largely that of seeing that the actors repeated the words of their parts until they became reasonably sure of them, rehearsed their entrances and their exits and determined their relative places on the stage for a particular scene. The necessity for the director arose with the demand of the audience for a well-polished performance on opening night, and for continued improvement during the run of the play. So new to the theatre are the responsibilities of the director that within the current year the first contract was drawn up to include periodic renewal rehearsals to prevent the performances from becoming routine and stale. It is, I believe, reasonable to assume that still other important duties will evolve and be assigned to him.

Now let us consider some of the specific means which the director must use in order to accomplish the general ends of a good performance.

Once he has accepted the responsibility of directing a particular play, he should develop a compelling desire to see it on the stage as the author intended it to be seen and heard. (This assumes, of course, that the play selected is a good one.)

He must fully understand the intellectual content, the emotional urge and the aesthetic value of the script, and be able to gauge their range demand upon each member of the cast to be selected. This is probably his most difficult task. His efforts at this stage enable him to form necessary judgments for proper casting. He can have no set theory about directing because there are, of necessity, new problems in every script which will challenge his ingenuity. It is also at this point that he determines his strategy for overcoming the author's executive weakness.

With this information, born of analytical and of interpretive travail, he comes to one of the most important means to the general end, that of selecting from the many or the few available players those who have the ability and the willingness to accept the inherent intellectual, emotional and aesthetic values of the play and to see them in their individual parts and also in the total integrated pattern. He must realize at this point that one part inadequately cast, for whatever reason, will to an appreciable extent adversely affect the total desired end, and often to a ruinous degree.

At the first meeting after the cast has been selected the paradoxical processes of fission and fusion begin. At this point areas of interest and of privilege are being surveyed by various members of the cast. The director must work with a view of establishing well-defined and nontrespassable boundary lines for each. Knowing through careful analysis and detailed study exactly where each boundary should be is only part of the director's essential preparation. He must also know how to bring about a satisfactory and cooperative settlement of the disputed boundaries. He becomes the adjudicator, the disciplinarian, the diplomat, the

attorney for both the offender and the defender. At times he also will find it necessary to serve as father confessor. Unlike others in jurisdictional disputes he cannot make decisions and leave them; rather he must live intimately with them until the final curtain of the last performance.

The director, perhaps more than anyone in any other profession, realizes the utter dependence of aesthetic efforts upon full-hearted cooperation. He also realizes the calculated risks which he must take because his materials, human beings, unlike those of any other artist, are subject to the highest degree of fluctuation and are the most difficult to control. Establishing the area boundaries of interest and of privilege, unhappily does not end the problem because eternal vigilance is necessary to maintain them during rehearsals and throughout the run of the play.

The director, having the members of the cast agree upon the meaning of the play, upon its inherent aesthetic values, and the individual and collective responsibilities for presenting these to the audience as they should be presented in order to carry out the intent of the author, is now ready to begin work on specific means to the specific end:

A. He confers with the scenic artist, the costumer and the director of lighting to make sure that the general motif will be established and the subsequent changes in mood will be carried out affecting it. He must realize the necessity of knowing everybody's business as well as his own. While it is true that he need not be able to design, costume and light the production, he must be able to decide exactly what and how well and in what proportion form, structure, color and space are necessary to the end effect.

B. As the technical details of the production are being carried on by others under his general supervision, he must give specific and detailed attention to the following essential problems which are common to all plays regardless of their type:
    1. Stage composition
    2. Movement
    3. Pace
    4. Mood as portrayed by both speech and action
    5. Rhythmic vitality
    6. The proper handling of climax.

During the earlier rehearsals perhaps only one of these essential points may be emphasized at a time, but later two or more; and eventually comes that complicated period when all of them demand attention at a particular rehearsal and continue to do so henceforward. Added to this complication is the series of dress rehearsals which, under even the most carefully planned rehearsal schedule, comes all too soon. It is then that the horrible awareness breaks upon the director that if he is to realize the end results of which he so fondly dreamed, while enraptured with the script before the multitudinous demands began to bear down upon him, he can make no major changes, because from that hour on he must spend his time and energy on polishing the stone he has cut—not upon redesigning it.

Then comes the night when the audience assembles to sit in judgment

—always they come hoping to enjoy a play; never do they come hoping it will not be good. They anticipate aesthetic pleasure and they are satisfied only if they experience it. The audience is always critical and this is as it should be because every man considers himself an authority on acting, and he will pass judgment freely. This is what makes for a higher degree of interest in the theatre than in any of the other arts. The realization of this fact is one of the many rewards to those of us who work in the theatre. If and when our work is well done it is enjoyed by large numbers because of the great catholicity of interest in this form of art.

As the director, from a chosen obscure place in the theatre, follows the opening performance, he decides to what extent he has succeeded in bringing out the values of the author's script as he determined them during the analytical period before the rehearsals started. Regardless of how meticulous his preparation there will be times during this opening performance and subsequent ones when he will wish he could, as can the director of a symphony orchestra, be among his cast in order to give specific help in speeding or slowing the tempo, in increasing or decreasing the intensity of the lines, in quickening or retarding the taking of cues; but by the nature of his relationship to the production he must remain obscure and quiet. Furthermore, he must be sure that no identity of his contribution, as such, shows through the pattern which he has so carefully woven. If it does he has consciously or unconsciously violated one of the cardinal principles of his profession.

After the performance he must, to the best of his ability, exercise his critical judgment in determining whether he has succeeded in bringing before the audience in an effective manner the full purpose of the author as prescribed in the script. Did he, during the period of valuation, determine all of the essential intellectual, emotional, and aesthetic values of the script? Did he, during the rehearsals, place these in their proper perspective and relationship to the necessary end? His decision is important to himself if he wishes to develop his techniques. There is also the decision of the audience regarding the degree of his success. Not having read, much less had the opportunity to analyze the script before seeing the production, they cannot properly determine how well he has executed his responsibility, but they will know whether the performance has enriched their lives. To them this is the vital question, and it is of necessity the vital concern of the director, for the degree of their intellectual and their aesthetic enrichment is the yardstick by which his success is measured. Has he selected and developed the necessary means to cause the audience to feel and experience what the artist who wrote the script intended them to feel and experience?

In conclusion, I would like to refer to a specific production in which, so far as my critical judgment is concerned, the director met his responsibilities in a most satisfactory manner, The Director—Alfred Lunt—the play *Ondine,* which premiered on Broadway February 18, 1954. It is classified as High Comedy, yet it has a definite fantasy mood. The locale is a fisherman's cottage, a hall in the king's palace, and the courtyard in the castle of the Wittenstein. The time—the Middle Ages.

There were 54 music cues for vocal and instrumental numbers. Some of the scenes also included dancing. There was a cast of thirty, but only two long parts. Many members of the cast were required to develop specific and difficult characterizations in a very short period of time. Numerous sharp shifts in mood were necessary. Much of the dialogue is of a profound nature, yet often the profundity must be tossed off lightly. The demands of the script were so numerous, varied and exacting that many of the Broadway "wiseacres" said it could not be turned into a boxoffice success.

Alfred Lunt thought otherwise and proved his point conclusively. He first read the play in 1939 when the author asked him and Miss Fontanne to play the leads. Although they "fell in love with the script at first reading" they declined because they felt the roles should be played by younger actors.

When the Playwrights Company decided to produce it in 1954 they requested Mr. Lunt to direct it. He accepted the responsibility with the understanding that he be given complete authority over all details of the production. He set forth on one of the most difficult directing assignments in the American theatre. The result is now a matter of history. His success stemmed largely from his extensive knowledge of the script's demands, his determination to carry out the author's intent, his background as actor and director, and finally his intense desire to provide aesthetic pleasure in abundance to the audience. If there is a Director's Heaven he should be permitted to sit forever at the right hand of the throne.

Speak the speech, I pray you,
as I pronounced it to you, trippingly on the tongue;
but if you mouth it, as many of your players do,
I had as lief the town-crier spoke my lines.
Nor do not saw the air too much with your hand, thus;
but use all I may say—whirlwind of passion,
you must acquire and beget a temperance,
that may give it smoothness.
O! it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rage, to split the ears of the groundlings,
who for the most part are capable of nothing but inexplicable dumb-shows and noise:
I would have such a fellow whipped for o'erdoing Termagant;
it out-herods Herod:
pray you, avoid it.

Shakespeare
Hamlet

Poetry In the Pulpit

Lionel Crocker

Have you heard any poetry quoted in the pulpit recently? I do not mean poetry from the Bible or a stanza from a familiar hymn; I mean the kind of poetry that students study in college in their anthologies. If you have, the chances are that you heard Browning and Tennyson and not T. S. Eliot or W. H. Auden. The contemporary poet is most likely unfamiliar to the preacher. Why is this so?

After examining more than 500 sermons from 144 preachers delivered during the past 30 years, I discovered that Browning is quoted 33 times, Tennyson 27, Shakespeare 29, Wordsworth 21. Poets quoted more than 4 times are Kipling and Lowell with 10, Masefield with 9, Francis Thompson with 8, Matthew Arnold, Keats, Whittier with 6, Emerson with 5, and Walt Whitman, Henley, Kennedy, Millay, Rossetti with 4.

But where are the poets of today? The greatest living American poet, Robert Frost, is quoted but twice. Gaius Glenn Atkins quoted "Mending Wall" in 1924 and Halford E. Luccock in 1925 quoted from "Birches." Of all the preachers examined, Halford E. Luccock appears to be the most familiar with the poets of the contemporary scene. He uses Sandburg twice, Emily Dickinson, Christopher Morley, and Richard LeGallienne once.

To be sure quotations from contemporary poets may be omitted from printed sermons because of copyright laws if they are mere adornments. But, if the thought of the contemporary poet had been really important to the sense of the sermon, we can be sure the editor would not have omitted the reference. Moreover, we have the testimony of Sockman, Fosdick and Jones, given below, that they do not know the present day poets as they should. They admit that they have not studied the contemporary poetry.

Are the preachers ignorant of modern poetry or do they think that the poets do not have anything important to say? Do they think with Gertrude Stein that in matters of art and literature each generation "does not have to live contemporarily, because it doesn't make any difference; and it lives about forty years behind its time. And this is the real explanation of why the artist or painter is not recognized by his contemporaries."

The point is: Do W. H. Auden, Conrad Aiken, Robert Bridges, T. S. Eliot, Gerard Hopkins, Marianne Moore, Karl Shapiro, Stephen Spender, Wallace Stevens, Dylan Thomas have anything to say to the preacher about the temper of the times? Are they saying anything pertinent today about the "less realizable desires of the human heart?" Even if Gertrude Stein is right, does not the preacher miss something by not knowing his contemporaries in poetry? Do they say anything about hollow men, anxiety, fear, faith, hope, commitment?

Preachers are very likely to go through their professional life with the knowledge of poetry they gained as students in college. In other words

Mr. Crocker (Ph.D., Michigan, 1933) is Chairman of the Department of Speech at Denison University.

they do not keep up with their reading in poetry as they do with their study of theology. They neglect contemporary poetry. A letter from Harry Emerson Fosdick suggests this neglect:

"I have no theory whatever of the use of poetry in sermons, and such use of poetry as I have made in my sermons has not been by rule but by intuition. It was Donne, wasn't it? who said that poetry is 'the contraction of the immensities.' So often one can find in the great poets a profound matter briefly stated, and the temptation to make use of it is quite irresistible. You must remember that Tennyson and Browning were my contemporaries; they overlapped my life and I knew them as poets while their poems were still being written. I think the most influential poet was probably Wordsworth, to whom I was introduced in my high school days, and for whom I had an abiding admiration."

Ralph Sockman in the following quotation, from a letter to me, admits, like Fosdick, that he does not study contemporary poetry. Is this not an admission that somewhere in the education of preachers the idea that poets do not have anything to say to them about contemporary thought has prevailed? Mr. Sockman writes:

"To be perfectly frank, I think my failure to use poetry is that I am not as intelligently versed in it as I should be. I am sure a proper use of poetry would improve my sermons. In my own pulpit I do not use it much because I cannot t r u s t myself to quote poetry without garbling and I deliver my sermons without notes. This requires reading the poem and I do not like to read much in the course of a sermon. I fear that I am not so conversant with the modern poets as I should be. No doubt we have many poets today who could contribute greatly to our religious messages. Since you have called my attention to the matter, I shall give more attention to it myself."

In a letter Edgar DeWitt Jones professes to be a great lover of poetry, but he depends upon the poetry he learned in his youth. On t h e power of poetry as a rhetorical instrument he says, "Someone has said that a public speaker in order to hold an audience must either tell stories or paint pictures. I would add, or quote poetry." A little further on in his letter he takes up the question of the preacher and the contemporary poet and says:

"You ask why preachers do not quote oftener from the modern poets. As for Robert Frost, I very much like him and I am sure I have used his poem which has to do with our dislike of walls. You see, I am in the old tradition and that helps to account for my choice of poets. However, if I were beginning my ministry now, I would use some of the best lines of the present-day poets. I suppose I have committed to memory some 40 to 50 poems, and fall back on them occasionally, because I learned them in my youth, and what we learn in that period stays with us."

Here are three of the great preachers of this century and they all admit that they do not study contemporary poetry. Yet, Robert J. McCracken in his Princeton lectures on *The Making of the Sermon* (1955) says, "The poets have a keener insight into the real significance of things than most of us. This is why we call them seers—they see further and deeper than the rest of us." And Carl Patton in his

The Preparation and Delivery of Sermons (1938) states that the preacher "will find Sara Teasdale's little poem, 'Let it not be Forgotten,' as lovely as anything Tennyson ever wrote. For the candid expression of doubt in religion James Stephens' 'What Thomas an Buile Said in a Pub' he will find a somewhat bizarre but altogether lovely treatment of the human conception of God." Amos Wilder declares in his *Modern Poetry and the Christian Tradition* (1952) that the preacher is missing an opportunity to speak to man in the current idiom by not using modern poetry.

"The terms in which the church continues to bear its historic and pure witness are too often unmeaningful to those secularized groups in which the tradition is still powerful. The message lacks relevance because its expression has not been shaped in adequate awareness of the modern experience.... There are many readers today for whom the new poetry is still an undiscovered country or for whom its features are occasion of demurral if not scandal."

Why should congregations today not hear from the lips of its preachers the new poetry? Are not Christopher Fry, W. H. Auden, T. S. Eliot, Carl Sandburg, Robert Frost seers? Is the lack a fault of the teaching of poetry in the undergraduate days? Why does not the preacher turn to poetry as he does to religion and philosophy in his reading? Can it be that the approach to poetry has been wrong as Archibald MacLeish points out in "Why Do We Teach Poetry?" (The *Atlantic*, March, 1956). The preacher deals with abstractions in his religious and philosophical studies. Quite naturally the preacher wants to abstract from poetry a message which is an abstraction. According to the view of Mr. MacLeish this is the wrong approach. The preacher does not look upon poetry as a work of art, a self in action, which Mr. MacLeish would have him do.

"Why do we teach poetry in this scientific age? To present the great alternative not to science but to that knowledge by abstraction which science has imposed. And what is this great alternative? Not the 'messages' of poems, their interpreted 'meanings,' for these are abstractions also—abstractions far inferior to those of science. Not the explications of poetic texts, for the explication of a poetic text which goes no farther ends only in abstraction.

"No, the great alternative is the poem as itself, the poem as a poem, the poem as a work of art—which is to say, the poem in the context in which alone the work of art exists: the context of the world, of the man and of the thing, of the infinite relationship which is our lives. To present the great alternative is to present the poem not as a message in a bottle, and not as an object in an uninhabited landscape, but as an action in the world, an action in which we ourselves are actors and our lives are known."

This is the point: The context of man in 1956 is not the context of man in Elizabethan or Victorian times. If the preacher would listen to the contemporary poet he might be helped in his insight into the soul in action in our day. Matthew Arnold put it this way, "More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry."

Speech Improvement in English and Social Studies Classes

Evelyn Konigsberg

The proposal that speech be taught as part of the high school course in English or social studies is not a new one. The experiment has been tried, but as far as can be ascertained, the results have never proved really satisfactory to teachers or administrators to whom speech improvement is a matter of primary importance. Let us look at what is meant by speech improvement. As used here, it includes improvement in speaker-listener relationships, in bodily action of the speaker, in use of language, in use of voice, in articulation of sounds, and of course in the thought processes. The last of those is as much a matter of concern to the teacher of English or social studies as it is to the teacher of speech.

But what is not always clear to people not trained to teach speech is the fact that speech improvement is developmental and takes time. From the very first day the pupil arrives at school, he already has some speech skills. Speech improvement is therefore a process through which the pupil is given training and opportunity to make some gain in the skills he already has, and to develop some which he has not yet achieved. The corollary of this is that effective speech improvement is not accidental nor incidental. To some extent, it may result from the normal maturation process, but it will not be optimum improvement unless pupil and teacher become aware of goals and the methods of reaching them. This will demand time for planning and time for teaching and assimilating. Mere increase in the number of speaking experiences will not prove effective. Having the pupils speak more may simply serve to fix bad habits. "Experience in functional speaking situations," a favorite phrase with those whose philosophy is that we learn by doing, may result in learning the wrong things.

Twenty years ago, investigation made plain the fact that real improvement in speech results from direct instruction in speech skills followed by practice of the improved skills in appropriate activities.[1] Experienced teachers who have tried various schemes of correlation and integration of instruction in speech with other areas constantly give corroborative testimony. It is clear that speech improvement will take place in English and social studies classes *only* if the teacher understands all that is involved in the process, allows time for the teaching of speech, and sets definite goals for improvement in speech skills. It seems equally clear to this writer (who incidentally was trained in English and social studies) that such a program will necessitate lessening the amount of time devoted to the usual work of the English or social studies course of study. Grant-

Miss Konigsberg (M.A., New York University, 1949) is Assistant Director of the Bureau of Speech Improvement, New York City Board of Education and Part-time Instructor in Education at New York University and Adelphi College.

ing that it appears impossible in some schools to provide teacher service and curricular time for the separate course in speech, the question becomes, "What is to be omitted from the English or social studies work so as to allow adequate time for speech improvement?"

That question must be faced squarely and answered by those who propose to achieve speech improvement in English and social studies classes. Before the question can be answered fairly, the proponents of the scheme must arrive at an understanding of the goals in speech improvement and must plan definitely how to use the time and activities of the class most effectively. They must face too, the plain facts that speaking is not to be equated with learning how to speak better, and that unguided, unplanned practice is not enough. They must decide what *can* be done in English and social studies classes to achieve speech improvement and agree to do it.

Actually, the opportunities for speech improvement differ in English and social studies classes. If English is conceived as the area in which the pupil learns to use his native language, opportunities present themselves more naturally here than they do in social studies. The inclusion of direct instruction in speaking may require the omission of some writing activities and necessitate a reduction in the number of pieces of literature to be studied. Horrendous as this may seem to the traditionalist, he can hardly claim that education in the use of voice for effective communication, in the accepted articulation of English sounds, in pronunciation and vocabulary, and in the development of skill in framing and arranging ideas for oral expression, are not valid activities in learning one's own language.

There is a real question, however, as to whether such instruction is or should be part of the regular work in social studies. While it is generally accepted that pupils in well-run social studies classes spend a good deal of time in oral reporting and in discussion, it is not generally accepted that this is the place where they ought to learn the very definite techniques of those activities. If speech improvement is really to be part of the social studies class, the teacher will have to take time for specific instruction in the duties of a discussion leader, in the method of wording the question, and in the legitimate and desirable modes of speech behavior on the part of discussion participants. Is this really what is meant? Is the social studies teacher to be directed to devote to the teaching of discussion techniques class time which he has previously allotted to a "discussion" of the Taft-Knox policy of dollar diplomacy? Certainly the social studies class offers infinite opportunities for the *practice* of improved speech. Is the social studies teacher trained to do the work and can he afford the time to *teach* speech skills?

Almost every curriculum publication pays lip service to the prime importance of effective speech in the educational plan. The report of the President's Commission on Higher Education reads: "Developing the skills of communication is perhaps the least debatable of the objectives of general education." Rankin showed that 30 per cent of the time spent by the average American in daily verbal communication is spent in speaking.[2] Speech improvement is a vital part of the education of all students. In some places, it may have to be pro-

vided for in English and social studies classes. If that is true, those responsible for the classes must decide how much they can do and be forthright in their statements about it. Whatever the decision may be, it is time that teachers and administrators be honest with themselves, their pupils, and the tax-paying public. If they are truly concerned about speech improvement they will provide for curricular time for it, and pay for teachers trained to help pupils achieve it.

News From the Office of the Executive Secretary

Elsewhere in the *Journal* is the report of the auditor at the end of our fiscal year on May 31, 1956. As the report indicates, the Association is now in sound financial condition, due to the excellent administration of Dr. Wayne N. Thompson, our previous Executive Secretary.

The solvency of the Association enables us this issue to provide a 64-page *Journal* and to return to a wrap-around cover. We are hoping that membership in the Association will continue to grow with the increasing quality of the *Journal*. We also want members of the Association to urge their school libraries to subscribe to the *Journal*.

The Convention at the Hotel Sherman in Chicago last April was highly successful, with a registration of almost 600. The Executive and Advisory Committees named the Hotel Statler in Detroit as the convention hotel for our 1959 Convention and the LaSalle Hotel in Chicago as the site of the 1960 Convention. They also decided to hold the 1958 Convention in Chicago in April.

The following persons were recommended to the Nominating Committee of the Speech Association of America for candidacy for its Legislative Assembly: Alfred Edyvean (Indiana), Clara Mawhinney (Illinois), Sister Annerose (Minnesota), Carl Dallinger (Iowa), Edgar Willis (Michigan), Patricia McIlrath (Missouri), Al Croft (Oklahoma), and John Black (Ohio).

At the annual business meeting the chairman of the Nominating Committee, Donald Smith, made the following report: For President-elect, Wayne N. Thompson; for Vice-President, Gertrude Elliff. Other members of the Nominating Committee were E. Edward Green and Leslie Blake. As there were no nominations from the floor, the slate was chosen unanimously.

Your officers hope that you will attend the next convention in Minneapolis April 5-6, 1957. The Association rarely meets in the northwestern part of our area, and we must try to make this the largest Convention we've ever held away from Chicago! Above all, we hope you won't wait for the Convention to pay your dues; we need your regular support.

Financial Report

Central States Speech Association

Balance Sheet—May 31, 1956

Assets

Cash in Bank	$2,073.04
Accounts Receivable	66.50
Net Worth	$2,139.54

Changes in Net Worth—Year ended May 31, 1956

Surplus Balance, May 31, 1955	$ 628.04
Net Income	1,511.50
Surplus Balance, May 31, 1956	$2,139.54

Statement of Income and Expense for the year ended May 31, 1956

Income:

Membership dues and subscription to *Journal*	$2,268.75
Advertising space in *Journal*	693.00
Sale of back issues of *Journal*	63.75
Convention Fees	838.00
Total Income	$3,863.50

Expenses:

Membership Promotion	$ 555.66	
Publication of Journal	1,069.48	
Convention Expenses	396.03	
Postage and Office Expenses	260.83	
Professional Services	70.00	
Total Expenses		$2,352.00
Net Income		$1,511.50

AUDITOR'S CERTIFICATE

June 12, 1956

Executive Committee
Central States Speech Association
Gentlemen:

We have examined the balance sheet of the CENTRAL STATES SPEECH ASSOCIATION as of May 31, 1956 and the related statements of income and expense for the year then ended. The examination was made in accordance with generally accepted auditing standards, and accordingly included such auditing procedures as were considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statements of income and expense present fairly the financial position of CENTRAL STATES SPEECH ASSOCIATION at May 31, 1956, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles.

Respectfully submitted,
Albert J. Schneider
Certified Public Accountant

Preview

The 1956 Speech and Theatre Convention

Joint Meeting of
Speech Association of America
American Educational Theatre Association
National Society for the Study of Communication
National University Extension Association Committee on Discussion and Debate Materials
American Forensic Association
and other related organizations

CONRAD HILTON HOTEL

Chicago, Illinois
December 26-30, 1956

Important: Make your hotel reservation early.
Send your pre-registration at once to
Waldo W. Braden, *Executive Secretary*
Speech Association of America
Louisiana State University
Baton Rouge 3, Louisiana

Convention Highlights

MORE MONEY FOR THEATRE ARTS; an All-Association work-conference under the leadership of Horace W. Robinson.

Convention luncheon featuring the topic, "How to Raise Teachers' Salaries," with W. Norwood Brigance as principal speaker plus a panel representing public schools and state institutions.

Convention breakfast on the opening morning of the convention, featuring a distinguished group of After-breakfast Speakers.

Wide variety of programs in debate, highlighted by a demonstration debate on the national high-school question.

Former speech teachers, now in business and industry, discuss authoritatively values placed by the business world on speech education.

Wide variety of courses in radio and television experimental research, color television, problems in broadcasting, curriculum problems. Speakers both from the campus and from the networks.

Special programs on the 1956 political campaign, the Woodrow Wilson centennial, and other topics in rhetoric and public address.

Demonstrations and more demonstrations of teaching methods that work as presented by secondary school, elementary school, and undergraduate instruction interest groups.

The A.E.T.A. LUNCHEON AND COSTUME PARADE Saturday will feature living models wearing period costumes designed by our top costume designers in the educational theatre.

At a general session four national authorities will consider the high-school debate question: What agricultural policy will best serve the interests of the people of the United States. The participants are: Kenneth Hood, Secretary of the American Farm Bureau Federation; Herschel Newsom, Master of the National Grange; James G. Patton, President of the National Farmers Union; and Oren Lee Staley, President of the National Farmers Organization.

Memo to Members of

CENTRAL STATES SPEECH ASSOCIATION

Will you urge your colleagues to join CSSA?

☆ Basic membership is $3.00 a year, and entitles the member to the November and March issues of *Central States Speech Journal.* Sustaining membership is $5.00, and covers subscription to the *Journal,* plus admission to the annual Convention. A list of sustaining members is published each March in the *Journal.*

☆ The membership of CSSA includes all areas of the field of speech — public speaking, public address, theatre, interpretation, science, correction, radio, television, discussion, and debate.

☆ The aims of CSSA are to provide a bond for all persons interested in speech, regardless of specialization; to provide an official organization in the central states region.

Will you urge your Library to subscribe to the **Journal?**

☆ If your library does not now subscribe, you can serve CSSA by urging that the *Journal* be purchased at once.

☆ The size of the *Journal* is increasing, the quality steadily improving. A continuous record of the articles in this scholarly journal will be valuable to future students. Many issues are already out of print. Your library must subscribe now to provide for future demand.

Address inquiries to Halbert E. Gulley
Executive Secretary, CSSA
Department of Speech
University of Illinois
Urbana, Illinois

News and Notes from the State Association

ILLINOIS

Contributing Editor: Melba R. Wixom

The Twenty-Sixth annual meeting of the Illinois Speech Association will be held November 2 and 3, 1956, on the campus of the University of Illinois in Champaign. The Theme of the convention will be: "The Forward Look in Speech."

TENTATIVE PROGRAM

Friday, November 2

GENERAL SESSION

1:30 - 3:00 p.m. Keynote speaker, Director of Commission on the Experimental Study of the Utilization of the Staff in the Secondary School—Dr. J. Lloyd Trump.

SPEECH CORRECTION

3:15 - 4:45 p.m. Martha Black, Assistant Director of Education-Exceptional Children; Speech Correction, State of Illinois.
Demonstration of the Moto-Kinesthetic Method of Speech Correction.

SPEECH EDUCATION

3:15 - 4:45 p.m. Earl Davis, Thornton Fractional High School, Chairman.
I. *Improving Speech Through the Positive Approach*—Mr. Davis.
II. *The Forward Look in Dramatics*—Robert Johnston.

RHETORIC AND PUBLIC ADDRESS

3:15 - 4:45 p.m. Karl Wallace, University of Illinois, Chairman.
"New Directions in Rhetorical Criticism"—Martin J. Maloney, Northwestern University.
"Re-Directing the Direction of Debate"—King Broadrick, University of Illinois.
"New Directions in Teaching Public Speaking"—Robert G. Martin, Lake Forest College.

DINNER AND ANNUAL BUSINESS MEETING

6:00 - 7:43 p.m. Melba R. Wixom, Presiding.

SPEECH CORRECTION

7:45 - 9:15 p.m. Martha Black, Assistant Director of Education-Speech Correction, State of Illinois.
Report on East St. Louis Study of Stuttering.

7:45 - 9:15 p.m. Halbert E. Gulley, University of Illinois, Chairman.
The Future of the Discussion Event in Intercollegiate Forensic Tournaments.
"What are the Advantages of Retaining the Discussion

Event in Its Present Form?—Lawrence E. Norton, Bradley University.

"Should the Discussion Event be Retained with Certain Modifications?"—Ralph A. Micken, Illinois State Normal University.

"Should Major Modifications be made in the Discussion Event?—Ernest G. Borman, Eastern Illinois State College.

"Should We Consider Eliminating the Discussion Event?"—Wayne E. Brockriede, University of Illinois.

THEATRE

7:45 - 9:15 p.m. Wesley Swanson, University of Illinois, Chairman.
The Forward Look in Educational Theatre.

I. "The Secondary School Theatre"—Marion Stuart, Champaign Senior High School, and Jeannette Lloyd, Freeport Senior High School.

II. "The College and University Theatre"—Sherwin F. Abrams, Southern Illinois University and Lawrence E. Tucker, Illinois Wesleyan University.

Saturday, November 3

SPEECH CORRECTION

8:30 a.m. Martha Black, Assistant Director of Education-Exceptional Children, Speech Correction, State of Illinois.
Workshop on Voice Problems.

ORAL INTERPRETATION

8:30 - 10:00 a.m. Paul Hunsinger, Southern Illinois University, Chairman.
The Forward Look in Interpretation.

"A Forward Look at Contest and Festival Materials"—Alice Hoye, West Frankfort High School.

"A Forward Look at the International Scene"—Tom Sloan, Northwestern University.

"A Forward Look at New Techniques"—Martin Cobin, University of Illinois.

"A Forward Look at the Professional Scene"—Pat Bahn, Southern Illinois University.

DEBATE AND DISCUSSION

8:30 - 10:00 a.m. James D. Koeller, Reavis High School, Chairman.

Demonstration debate on one of the high school debate propositions for 1956-57. Four debaters who were finalists of the ILLINOIS SUMMER DEBATERS WORKSHOP, 1956.

Analysis of the debate: Oscar Matasar, East Aurora High School, "Evidence and Argument." William Johnson, North Chicago Community High School, "Organization and Refutation".

A discussion period will follow.

SPEECH EDUCATION

10:15 - 11:45 a.m. Karl F. Robinson, Northwestern University, Chairman.
What Pattern of Organization for Basic Speech Skills Best Meets the Needs of Illinois High Schools?
R. W. Teeter, J. Sterling Morton High School.
Don Holley, Geneseo High School.
Wanda Mitchell, Evanston Township High School.
Ralph McGee, New Trier High School.
Alice Hoye, West Frankfort High School.

RADIO AND TELEVISION

10:15 - 11:45 Henry C. Vander Heyden, Bradley University, Chairman.
Producing Television Programs On the Local Commercial Station.
Panel members: Enid Ireland, Quincy Senior High School; Arlene Byrne, Lake Forest College; Bob Holben, Program Manager, WTVH-TV, Peoria.

PUBLIC SPEAKING

10:15 - 11:45 a.m. Clara K. Mawhinney, Bradley University, Chairman.
The Forward Look in Teaching Public Speaking.
"The Forward Look in Public Speaking in High Schools" —Margaret Crowley, Pekin High School.
"The Forward Look in Teaching Speech Composition" —Margaret Wood, Northern Illinois State College.
"The Forward Look in Teaching Speech Delivery" —Ernest Borman, Eastern Illinois State College.
"The Forward Look in Teaching Critical Listening"— Lawrence E. Norton, Bradley University.

NEBRASKA

Contributing Editor: Maxine Trauernicht

The Nebraska Speech Association had their annual meeting Saturday, September 29, 1956, at the University of Nebraska.

During the morning session debate coaches attended the Debate and Discussion Clinic and teachers interested in Dramatics attended a meeting at which the direction and production of plays was discussed by Dr. Margaret Servine (University of Nebraska), Dr. Philip Kaye (Nebraska Wesleyan), and Mr. Max Whittaker (University of Nebraska).

A business meeting was held during the luncheon. The new officers elected are: Miss Margaret Nielsen (Omaha North High School) as president, Miss Maxine Trauernicht (University of Nebraska) as secretary, and Mrs. Doris Stevens (Omaha Benson High School), Mr. Jack Turner (Hastings High School), and Mr. Milton Hoffman (Scottsbluff High School) as district representatives.

During the afternoon session an explanation and demonstration of the new changes in declamatory events were given. High school students from Hastings High School, Omaha North High School and Lincoln Northeast High School demonstrated group play reading, poetry reading, interpretative public address, interpretation of prose literature and radio-television.

OHIO

Contributing Editor: James A. Grissinger

Here is the tentative schedule of the Ohio Association of College Teachers of Speech events for 1956-57:

October 13	Ninth annual Ohio Conference for Speech Education at the Southern Hotel, Columbus, Ohio.
December 7, 8	Women's Intercollegiate Debate—Capital University. Allene Montgomery in charge.
February 15, 16	Women's Individual Events—Denison University. William Hall in charge. Interpretative Reading topic: a serious cutting from a novel; Selected Manuscript Reading Contest topic: children's poetry to be selected by experts chosen by the officers; extemporaneous topic: second choice for national inter-collegiate discussion topic.
February 22, 23	Men's Intercollegiate Debate—Capital University. Paul Brees in charge.
March 22, 23	Men's Individual Events—Kent State University. Earle Curtis in charge. Interpretative Reading topic: "a published eulogy" (of a person; Selected Manuscript Reading Contest topic: War poetry to be selected by experts chosen by the officers; Extemporaneous topic: first choice for national intercollegiate discussion topic.
April 27	Novice Debate Tourney—Ohio Wesleyan University. Ed Robinson in charge. The National Topic will be used.

The Ninth Annual Ohio Conference for Speech Education was held at the Southern Hotel, Columbus, Ohio, on October 13. Cooperating organizations were:

1. Ohio Association of Speech and Hearing Therapists, Dorothy Kester, Akron Public Schools, President.
2. Ohio Association of Secondary Teachers of Speech, Robert Pollock, Wooster High School, President.
3. Ohio Association of College Teachers of Speech, Charles G. Irwin, Baldwin-Wallace College, President.
4. Ohio High School Speech League, Robert E. Dunham, Ohio State University, Director.

(The following is abstracted from the preliminary copy of the official program.)

SECTIONAL MEETINGS—9:00 a.m. to 10:30 a.m.

DRAMA—9:00 a.m. to 10:30 a.m.

Sponsored by the OHIO FAMILY PLAYS, Mrs. Marjorie Watson, director; Division of Mental Hygiene, Department of Mental Hygiene and Correction, State of Ohio. State Office Building, Columbus.

Demonstration and Panel Discussion.

Subject: *Drama* as an educational medium, with particular reference to

American Theatre Wing Community Plays and Ohio's *Family Play* program.

10 Minutes—Remarks by Mrs. Marjorie Watson, Division of Mental Hygiene, and James Hill, OSU Director of Family Plays.

30 Minutes—Demonstration performance of "And You Never Know" by OSU Family Players.

30 Minutes—Panel discussion with participation from the audience.

DISCUSSION—9:00 a.m. to 10:30 a.m.

Chairman: Mrs. Thomas S. Ludlum, Ohio University.

Topic: "Evaluation of Performance in the Discussion Course."

Panel Papers:

1. "Objective Evaluation of Student Performance in the Discussion Course."—William E. Utterback, Vice Chairman of the Department of Speech, Ohio State University.
2. Discussion: "The Art of Making Collective Decisions."—James N. Holm, Kent State University.
3. "Methods of Evaluating the Work of the Student Discussant at the University of Michigan."—N. Edd Miller, Director of Forensics and Assistant Director of Summer Sessions, University of Michigan.

PUBLIC ADDRESS—9:00 a.m. to 10:30 a.m.

Chairman: Charles G. Irwin, Baldwin Wallace College, President, OACTS

Theme: "Debate Coaching Techniques"

Panelists: W. Roy Diem, Ohio Wesleyan University; Charles R. Layton, Muskingum College; Loren C. Staats, Ohio University; G. Vernon Kelley, Wittenberg College.

Agenda:

1. "Incentive for Debate"
2. "Selecting the Squad"
3. "Preparation for the Season"

SPEECH AND HEARING THERAPY—9:00 a.m. to 10:30 a.m.

Presiding: Dorothy Kester, Coordinator of Speech Education, The Akron Public Schools.

Chairman: Lorajne A. Wilson, Cleveland Public Schools.

Speaker: Dr. Howard Kessler, Dentist and Dental-Facial Speech Consultant for the Cleveland Public Schools.

Subject: "Relationship of Dentistry to Speech." (Illustrated with slides.) Additional colored slides of: vocal cords (1) normal and (2) pathological; laryngitis, contact ulcer, multiple papilloma, congenital laryngeal web, advanced cancer, leukoplakia, tuberculosis ulcer, superficial keratotic plague and hematoma.

GENERAL SESSION

10:45 a.m.—12:00 Noon

Chairman: Harold F. Harding, Assistant Dean and Secretary of the College of Arts and Sciences, Educational Plans and Development.

Topic: "The Teaching of Speech in the Three Federal Military Academies."

CONFERENCE LUNCHEON—12:15 p.m.

Chairman: KARL BOYLE, Louisville High School, Coach, State "A" Debate Champions of Ohio—1954-55 and 1955-56.

Introduction of the Speaker: JOHN E. DIETRICH, newly elected 2nd Vice President of the Speech Association of America and Director of Theatre, Ohio State University.

Address: DR. LESTER THONSSEN, College of the City of New York, President of the Speech Association of America.

Topic: "A Few Pages From The Record."

DEBATE—9:00 a.m. to 10:30 a.m.

Chairman: ROBERT E. DUNHAM, Director, Ohio High School Speech League.

Several authorities on "AGRICULTURAL PROBLEMS," (relating to the three high school debate topics) are being approached with requests to take part in this program.

CREATIVE DRAMATICS—2: 00 p.m. to 4:00 p.m.

Speaker: George L. Lewis, Associate Professor of Secondary Education, Director of Children's Theatre, and Supervisor of Teacher Training, Brigham Young University. Lecture and Demonstrations.

PUBLIC ADDRESS—2:00 p.m. to 4:00 p.m.

Chairman: Archie M. Thomas, Heidelberg College, Vice President OACTS.

Topic: "What is the Responsibility of the College Speech Professor toward the Instructional Needs of Business, the Professions, and Industry?"

SPEECH AND HEARING THERAPY—2:00 p.m. to 4:00 p.m.

Chairman: Virginia S. Sanderson, Ohio State University.

Subject: "Lisping, A Common Speech Problem."

Panel:

1. Nature and Types of Lisps."—Virginia S. Sanderson, OSU.
2. "Techniques for Therapy."—Marion C. Cyman, Speech and Hearing Therapist, Cincinnati Public Schools.
3. "Indistinctness Accompanying Lisps: Cause and Therapy."—Sheila G. Morrison, Administrative Assistant of the Speech and Hearing Clinic, Ohio State University.
4. "Follow-up Procedures for Lisping."—Eugene L. Stevens, Supervisor, Acoustically Handicapped and Speech Correction, Division of Special Education, Cincinnati Public Schools.

Group Discussion: "Lisping."

RADIO AND TELEVISION—2:00 p.m. to 4:00 p.m.

Chairman: Archie Greer, Radio Division of the School of Speech, Ohio University.

Panel:

Questions:

1. "College Radio, AM, FM, or Wire?"
2. "Is FM the Answer for College Radio?"
3. "Is Our Radio Training Answering the Commercial Needs?"

Panelists:

1. Sidney Stone, Director WBGU, Department of Speech, Bowling Green State University.
2. Craig Johnson, School of Speech, Ohio University.
3. Harold Niven, Director WOIO, Department of Speech, Ohio State University.
4. Emma Sue Phelps, Station WOWU, Department of Speech, Ohio Wesleyan University.
5. Stephen C. Hathaway, Director, Radio-TV, Department of Speech, Miami University.
6. Walton D. Clarke, Director of Radio, School of Speech, Kent State University.

Forum—Questions from the floor.

ASSOCIATION MEETINGS—4:00 p.m.

Ohio Association of Speech and Hearing Therapists
Business Meeting—Dorothy Kester, President

Ohio Association of Secondary Teachers of Speech
Business Meeting—Robert Pollock, President

Ohio Association of College Teachers of Speech
Business Meeting—Charles G. Irwin, President

OKLAHOMA

Contributing Editor: Cedric L. Crink

Dr. Karl Wallace of the University of Illinois will be our guest speaker and consultant for our annual Oklahoma Speech Association convention. This is a part of the Oklahoma Education Association convention on October 26 and 27. We will have some 175 to 200 speech people at this meeting.

A new idea is being started this year. All the college speech and drama teachers are meeting for an afternoon and evening meeting at Oklahoma City University on Thursday, October 25, 1956. We are trying to discover what we all are doing in our various fundamentals courses and trying to come out with a common core of what should be included in the beginning course.

The Oklahoma Speech Association announces its tenth annual *Speech Educators Conference* at the University of Oklahoma.

(The following is abstracted from the official program.)

Friday, October 5, 1956
Memorial Student Union Building

10:00 a.m. First General Session
Chairman: Cedric Crink
"Poetry from Mother Goose to T. S. Eliot"—Mrs. May Hill Arbuthnot

1:00-3:30 p.m. Sectional Meetings, Union
COLLEGE: Chairman, Dr. A. J. Croft
"Huh, What'd You Say?" (The Teaching of Listening in General Speech Courses)—Cedric Crink
THERAPY: Chairman, Dr. Thayne Hedges
"Cleft Palate Therapy Methods," Lecture Forum—Don D. Bersinger
ELEMENTARY: Chairman, Sara Foreman
"Sparkle in the Eye"—Dr. L. A. Berry

"Rock 'n' Role"—Ruth Langston
Mrs. May Hill Arbuthnot, Consultant
SECONDARY: Chairman, Fern Reed Smith
"Tips on Debate"—H. B. Mitchell
"Improving Other Phases of the Forensic Program"—A Symposium
"Extemp and Oratory"—J. W. Patterson
"Interpretation and Radio"—Zazelle Gifford
"Discussion and Legislative Speaking"—John Graham

4:00 p.m. Business, O. S. A.

6:30 p.m. Banquet
Chairman: Ruth Langston
"Introductions"
"Design for Living"—Mrs. May Hill Arbuthnot

8:00 p.m. Business Meeting of Oklahoma High School Speech League

Saturday, October 6, 1956
Memorial Student Union Building

9:00 a.m. Sectional Meetings, Union
COLLEGE: Chairman, Dr. A. J. Croft
"At the Outset," Summary of Practices in Teaching the Fundamentals Course in Oklahoma Colleges and Universities—Ira Morrison
THERAPY: Chairman, Dr. Thayne Hedges
"How *Much* Can the Public School Therapist Do?" Panel Discussion of: annual organization program, types of cases, criterion for dismissal, referral sources and information, "carry-over" programs and parent and teacher contacts.
Panel Moderator, Richard F. Krug
Panel Members: Dr. Earl Blank, Frank Summers and Russell Reck.
ELEMENTARY: Chairman, Sara Foreman
"Problems in Play for Language Development"—Sara Foreman
"Say It With Flowers?"—Perrill Munch Brown
SECONDARY: Chairman, Fern Reed Smith
"Tips on Directing"—LeRoy Hicks
"Improving Other Phases of the Drama Program" -A Symposium
"Lighting and Stagecraft"—Jack Topping
"Make-Up and Costuming"—Dora Hobbs
"The National Thespians"—Maybelle Conger

10:30 a.m. Second General Session

Roster of Speakers and Chairmen

Cedric Crink, President, O.S.A.; Professor of Speech, Southwestern State College
Ruth Langston, President-Elect, O.S.A.; Midwest City Schools
Ruth Hanthorne, Executive Vice President, O.S.A.; Department of Speech, Seminole High School
Sara Foreman, Vice-President, Elementary Division; Midwest City Schools
Dr. A. J. Croft, Vice-President, College Division; Chairman, Department of Speech, University of Oklahoma
Dr. L. A. Berry, Associate Professor of Education, University of Oklahoma
Ira J. Morrison, Department of Speech, Phillips University

Fern Reed Smith, Vice-President, Secondary Division; Department of Speech, Oklahoma City University
Dr. Thayne Hedges, Vice-President, Therapy Division; Director, Community Speech and Hearing Center, Enid
Dr. Earl Blank, Director, Speech & Hearing Clinic, Northeastern State College
Richard Krug, Oklahoma Crippled Children's Commission
Frank Summers, Nowata City Schools
Russell Reck, Sapulpa City Schools
Perrill Munch Brown, Past-President, O.S.A.; Department of Speech, University of Oklahoma
Don D. Bersinger, Director, Mabee Speech and Hearing Clinic, University of Tulsa
H. B. Mitchell, Debate Coach and Principal, Seminole High Schools (National Champions, 1956)
LeRoy Hicks, Chairman, Department of Speech, Central State College
J. W. Patterson, Director of Speech, Muskogee Central High School and Junior College
Zazelle Gifford, Director of Speech, Oklahoma City Northeast High School
John Graham, Department of Speech, Central State College
Jack Topping, Director of Speech, Ringling High School
Dora Hobbs, Director of Speech, Cushing High School
Maybelle Conger, Director of Speech, Oklahoma City Central High School

SOUTH DAKOTA

Contributing Editor: Hazel Heiman

At the spring meeting of the South Dakota Speech Teacher's Association it was decided to appoint a contest evaluation committee that will evaluate the contests held in connection with speech activities. The purpose of this committee is to set up contest standards which will improve not only the contests but the speech program held in the state. Schools and colleges sponsoring contests must have their contests approved. Too often in the past coaches have felt that some of the contest and speech festivals have not been worth the cost and time.

The speech teachers also voted to change the time limit on declamation selections to a word limit. In the past a bell or whistle has been used to indicate when the allotted time had been used. This method has often been found undesirable because of the type of selection and the conditions of the contest.

Dr. Harold Jordon, head of the Speech Department at the University of South Dakota, has taken a year's leave of absence to teach in Europe in connection with the extension service of the University of Maryland and its services to Europen military personnel.

The following is the planned 1956 S.D.E.A. Speech Program to be held in connection with the state education meeting at Sioux Falls.

THEME—Helping the speech activities teacher

THURSDAY, NOVEMBER 1

DRAMATICS

So you have the plays!

Directing the play—A. P. Schenk, Yankton High School
Choosing the play—Cecile Meisenholder, Parkston High School
Rehearsing the play—Evelyn Park, Rapid City High School
Staging and lighting the play—Randall Fisher, Aberdeen High School
Costuming the play—Clifford Anderson, Irene High School
Make-up for the play—Mary Wing, Dakota Wesleyan University, Mitchell

DEMONSTRATION

Students from Washington High School—Barney Kremer, director

FRIDAY, NOVEMBER 2

FORENSICS

So you have forensics!

GROUP DISCUSSION

Can there be unity among judges in evaluating declamation?—Clara Chilson, Augustana College
Discussion—D. C. Reutter, Huron High School
Original oratory—Alan Swanson, Milbank High School
Extemporaneous speaking—Jay Larson, Washington High School, Sioux Falls
Organizing and coaching debate—Harold Sampson, Watertown High School

DEMONSTRATION

Student orator—Coach Terrine Kron, Sioux Falls
Student Extemp Speaker—Coach Jay Larson, Sioux Falls
Students from Sioux Falls

PROCEDURE

Each person on the program will prepare a five- to eight-minute talk. After the talks and the demonstrations the audience may direct questions to the speakers.

—Hazel Heiman, Chairman of the program.

WISCONSIN

Contributing Editor: Bruce Bertram

Here is the Wisconsin Speech Association's program for the State Teacher's Convention to be held in Milwaukee on Thursday and Friday, November 1 and 2. The following meetings will take place in Brooks Memorial Union, Marquette University, on Friday, November 2.

12:00 noon Luncheon.
1:00 p.m. Wisconsin Speech Association Annual business meeting.
1:15 p.m. Keynote address—Dr. Karl Robinson of School of Speech, Northwestern University, Evanston, Illinois.
2:00 p.m. Wisconsin High School Forensic Association business meeting.
2:00 p.m. Sectional meeting on the beginning speech course in high school and college—Chairman, Dr. Hugo Hellman, School of Speech, Marquette.
3:00 p.m. Demonstration debate on high school question. Marquette vs. Wisconsin.
3:00 p.m. Sectional meeting on choral reading—Mrs. Agnes C. Hamm, Chairman.

descriptions of

New Books

(*Editor's note*: *Copy for this section has been supplied by the publisher and does not indicate the opinion of the editor or a book reviewer.*)

A DICTIONARY OF SPEECH PATHOLOGY AND THERAPY by S. D. Robbins, Professor Emeritus of Psychology, Emerson College, formerly President of the American Speech and Hearing Association and for twenty years Chairman of its Nomenclature Committee . . . Limited Edition. Attractive stiff paperbound edition, $1.90 postpaid . . . Library Text Edition, $2.95 postpaid . . . Sci-Art Publishers, Harvard Square, Cambridge 38, Mass.

Every term in the literature of the subject is explained clearly and precisely and its pronunciation indicated. Allied fields like hearing are also covered. A reference book for the desk of the educator, therapist, clinician, physician, psychologist, no less than for the speech specialist.

RADIO CLASSICS, adapted by Norman A. Bailey, Romulus Linney, and Dominik Cascio. Copyright 1956, 169 pages, 8½ × 11, mimeoprint, spiral bound. Price open. Burgess Publishing Company.

This new book of radio plays, adapted by the authors of *Ten Plays for Radio*, will be of great value to teachers of speech, dramatics, and radio. It includes adaptations from ten world famous plays and short stories, five of them 30 minutes long and five of them 15 minutes. Half are comedies and half are tragedies and straight dramas. The scripts include Moliere's *The Miser*, Marlowe's *Dr. Faustus*, Wilde's *The Happy Prince*, and the fairy tale *Beauty and the Beast*. These plays will be of value also for production over commercial and educational radio stations.

THE ABC's OF PLAY PRODUCING by Howard Bailey . . . 1955. 276 pages, $3.50 . . . David McKay Company, Inc.

A complete book on play production for the director in the amateur theater, this book is geared to the needs of the thousands of acting groups throughout the country—school, university, church, community, and Little Theater. Every stage of a production is given in clear, concise detail, from the selection of an appropriate play to the fall of the final curtain. There are chapters on such technical matters as: Advance Preparation for Production; Casting; Rehearsing; Staffing the Production; as well as one defining the aesthetic and social objectives of this very lively American art.

INTRODUCTION TO OPERA: A Guidebook Sponsored by the Metropolitan Opera Guild. Edited by Mary Ellis Peltz with an Annotated List of Recordings by C. J. Luten . . . 332 pages . . . 5⅛ × 8⅛ . . . $1.65 (Paperbound *Everyday Handbook*) . . . Barnes & Noble, Inc.

Presents forty favorite operatic masterpieces with act-by-act plot summaries together with a discussion of each work's musical and dramatic content and style written by a well-known critic. A unique feature of this handy paperback is the discography section in which the same operas are considered and each complete long-playing recording of the opera (issued through December, 1955) is listed with the performance evaluated by a specialist. Serves equally well for those who can attend live performances and for those who develop their appreciation and understanding of opera by listening at home to radio, TV or records.

SPEAK CORRECTLY by Lillian Haut, Speech teacher, New York City Schools . . . 56 pages, soft cover. 5½ × 8½. $1.50 . . . Speech Handbooks, 105 West 72nd St., New York 23, N. Y.

A handbook for correction of COMMON faults: voice, enunciation, lisps, foreignisms, vocabulary, oral reading. Written primarily for teacher-candidates who must achieve high speech standards, very useful for high school and college students, and adults seeking self-improvement. Errors are explained; correct pronunciations are given, with diagrams where helpful. All chapters are carefully GRADED: by following the lessons in the order given, students observe their own progress, and teachers find it simple to assign lessons for practice.

BUSINESS SPEAKING by James F. Clyne, Charles A. Dwyer, Edward J. Kilduff, Ralph M. Zink, all of the school of Commerce, Accounts, and Finance, New York University . . . 246 pages, 10 illus., $3.75, Oxford University Press, Inc. (to be published Fall, 1956.

The need for a condensed combination text and workbook in the field of business speaking on the higher and adult education levels has for some time been acute. This new book is designed to meet this need. It is the purpose of the authors to encourage the de-

velopment of good speakers by emphasis on pronunciation, a pleasant voice, proper word use, grammar, a large vocabulary, and good articulation. Includes progress reports for a written record of students' progress.

BASIC PUBLIC SPEAKING by Paul L. Soper, Professor of English and Speech . . . Chairman of the Speech Staff, University of Tennessee . . . New second edition. 400 pages. 12 photographs. $3.85 (college ed.) . . . Oxford University Press, Inc. (March, 1956)

THE ROAD TO PERSUASION by William Muehl, Associate Professor of Public Speaking, Yale University . . . 282 pages, $3.95 . . . Oxford University Press, Inc. (Published September, 1956)

This is a book for all men and women who are called upon to speak publicly in the course of their everyday living. This practical guide will help them to discover and make full use of their capacity for leadership by learning to speak effectively and persuasively. Considering the preparation, organization, and delivery of speeches appropriate to all occasions, the author discusses such points as the speaker-audience relationship, the dramatization of ideas, the use of gesture and voice, the advantages of memorization, and the utilization of notes and visual aids. He treats the problems peculiar to television and radio, auditorium and dais, and conferences and public meetings.

DISCUSSION by William S. Howell, Professor and Chairman of the Department of Speech and Theatre Arts, University of Minnesota, and Donald K. Smith, Associate Professor of Speech and Theatre Arts, University of Minnesota . . . 1956, 292 pages, 5¾ × 8½, $4.00 . . . The Macmillan Company.

Designed to develop investigative, dialectical and human relations skills in discussion, this new book brings together concepts of inductive and deductive logic, group dynamics, linguistics, sociology and ethics. The authors present basic theory and specific procedures for planning, producing and evaluating discussion, along with standards of participation and leadership. Techniques of critical thinking and principles of effective human relations in group discussion are emphasized in the text, which is supplemented by a complete program of suggested discussion activities.

COMMUNICATIVE READING, by Otis J. Aggertt, Associate Professor of Speech, Albion College, and Elbert R. Bowen, Professor of Speech and Drama, Central Michigan College . . . 1956, 480 pages, 5¾ × 8½, $4.25 . . . The Macmillan Company.

This text provides a comprehensive treatment of the principles of oral interpretation as a communicative skill, and motivates effective practice in the employment of these principles. The approach has five major divisions: exploring the field of interpretative reading, finding meaning in literature, expressing the meaning through visible and audible techniques, intensifying the meaning through concentration and suggestions for interpreting the major forms of literature—prose, poetry, and drama.

SPEECH CORRECTION IN THE SCHOOLS, by Jon Eisenson, Professor of Speech and Director of Speech and Hearing Clinic, Queens College, and Mardel Ogilvie, Assistant Professor of Speech, Queens College . . . Published in November . . . The Macmillan Company.

This book helps the teacher (1) understand the problems of the speech defective child, and (2) acquire practical information as to when, why and how to translate their understanding into corrective practice. The book clearly defines the roles of the teacher and the professionally trained speech therapist, emphasizing the ways in which they can cooperate. Providing basic information of a scientific nature with a minimum of technical terminology, the book includes such important material as the teacher's own speech, speech standards, and speech activities in the language arts program.

LANGUAGE: A MODERN SYNTHESIS, by Joshua Whatmough, Professor of Comparative Philology and Chairman of the Department of Linguistics at Harvard University. With Appendixes, Glossary, Index; illustrated with diagrams, spectrogram, and map. Pp. ix + 270. 1956. $4.75. St. Martin's Press, Inc., 103 Park Avenue, New York 17, New York.

Professor Whatmough explains in simple, nontechnical terms the process by which languages evolve, and analyzes the latest discoveries and current research on language in many fields. Because of its clarity this work, of interest to scholars and teachers, is also well suited to classroom use. *Contents*: Scope and Method; Languages in History; Languages in the Present; Bilingual, Multilingual, and Interlingual Communication; Words and Meanings; The Uses of Language, The Structure of Language; The Analysis of Language; The Neural Basis of Language; Language: Society, Individual, and Symbol; Mathematics, Statistics, and Linguistics: The Mechanics of Language; Language and Life.

THE COLEMAN PUPPETS

present
their marionettes
in a new production of
Gilbert & Sullivan's
most popular comic opera
"THE MIKADO"

Bookings now accepted for
June 1957 to June 1958.

Address inquiries to —

COLEMAN PUPPETS

802 SOUTH 4th AVE.
MAYWOOD, ILLINOIS

BROOKS COSTUMES

In New York we supply 90% of all costumes used in Broadway plays—have been doing this for 50 years. So, you are at Costume Headquarters when you entrust the dressing of your shows to Brooks. And, it's more than likely that we made the costumes originally for the play you will produce. Brooks truly has the "Know How."

Your selection is made from our collection of 150,000 costumes—the largest and finest in the world. These are the same quality costumes as we furnish to legitimate shows, television and the movies. You may use them for your own plays at moderate rental charges.

If you will inform us what shows are on your schedule and their performance dates, we shall be glad to send you Costume Plots of these plays and our estimate for furnishing the costumes. Be sure your costumes come from Brooks—then you will get the best, and at no higher cost!

Brooks Costume Co.

3 WEST 61ST STREET, NEW YORK CITY 23, N.Y.

Official Debate Topic

for 1956-1957:-

The Government and The Farmer

Edited by Walter M. Daniels — The Reference Shelf Series
195 pages - $2.00

Available on Subscription @ $8 (Including 5 Other Vols.)

THE GOVERNMENT AND THE FARMER illuminates the "problem area" designated by the NUEA for the 1956-1957 high-school debate program. The more than 30 articles reprinted in this newest *Reference Shelf* title give both the background and pro and con views of past and present federal farm policies—with emphasis on the record of the Eisenhower administration.

The topics stressed are: Surpluses; the Soil Bank or Acreage "Retirement" Programs; the assorted Parity and Price Support Schemes; and the special problems faced by Family and Low Income Farms. A concluding section analyzes Suggested Programs.

Written in lay language, the articles are by authorities and experts in government, journalism, and economics, including President Eisenhower and Secretary of Agriculture Benson.

These Six Titles for 1956 Available on Subscription @ $8
(Separate Purchase Price is $2 Each)

— IMMIGRATION AND THE U.S.
— JUVENILE DELINQUENCY
— COMMUNITY PLANNING
— THE GOVERNMENT AND THE FARMER
— REPRESENTATIVE AMERICAN SPEECHES: '55-'56
NOTE: ➡ ➡ — THE MIDDLE EAST IN THE COLD WAR

Subscriptions for 1957, which will also include 6 titles, are now being accepted. One of the 1957 titles will illuminate the NUEA high-school debate topic. Subscribers receive Reference Shelf books at intervals throughout the year, upon publication.

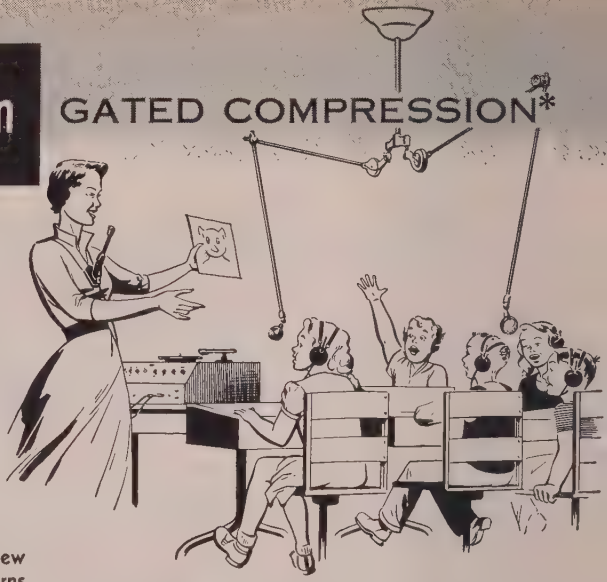
Order from THE H. W. WILSON COMPANY

950 University Avenue **NEW YORK 52, New York**

Warren

GATED COMPRESSION*

Auditory Training Units

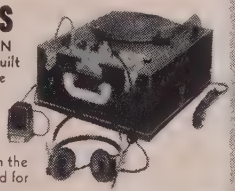


GATED COMPRESSION*
For Deeper Penetration
Better Retention

. . . creates new
and better sound patterns

T-2
WARREN
Custom-built
Professional
Model

Serves Any Size Class
up to 20



D-2-S
WARREN
Custom-built
Portable
Model

For Use in the
Home and for
Small Classes

D-1
WARREN
Custom-built
Desk Model

Especially Adapted to Individual Training

*PATENT NO. 2-659-777

Speech Therapists... Here's an accepted Way to Teach Speech

WARREN GATED COMPRESSION AMPLIFICATION units represent a significant advance in the field of aural training. Nerve fatigue and irritation have been reduced almost to the vanishing point, in order to increase the interest span of the child. Instead of tension, the student now relaxes. Understanding and interpretation become keen and learning proceeds at an accelerated rate. Little wonder that WARREN's Gated Compression Amplification units are first choice — in the home as well as the nation's leading schools for exceptional children. A short demonstration will convince you that they are "pedagogically superior".

COMPLETE CLASSROOM AND HOME ACCESSORIES

- Microphones
- Ceiling and wall booms
- Binaural control boxes
- Cables and connectors
- Microphone stands
- Head phones
- Microphone control boxes
- Cartridges and needles

WRITE FOR BROCHURES ON INDIVIDUAL UNITS OR NEW ACCESSORY CATALOG

as they hear_ so shall they speak

THERAPEUTIC FURNITURE

Jay L. Warren, inc.
Medical Electronics Designed for Better Hearing
1247-49 W. BELMONT AVE. • CHICAGO 13, ILL.

Selected RONALD Books . . .

Handbook of Speech Improvement

CHARLES KENNETH THOMAS, *Cornell University*

Designed for Speech Improvement or Voice and Diction courses. This new, compact volume is written by a noted authority especially for those whose speech lacks accuracy, distinctness, or naturalness — or suggests the patterns of a foreign language. Combining the features of a handbook and drillbook, it covers every major vowel, consonant, and diphthong sound in the language. A preliminary discussion relates the various sound values to the vocal mechanism and to linguistic usage in the United States. Book includes concise instructions on the formation of specific sounds; 357 helpful exercises based on the principle of sound contrasts. All sounds are identified by the International Phonetic Alphabet. ". . . *scientific and descriptive . . . most appropriate for students whose speech habits need to be corrected.*"— **The Journal of Communication**. *16 ills., 135 pp.* **$2.75**

Introduction to Radio and Television

DAVID C. PHILLIPS, *University of Connecticut*; JOHN M. GROGAN, *William Esty Agency; and* EARL H. RYAN, *College of the City of New York*

A comprehensive presentation of current practices, functions, and problems in both radio and television. Integrating the two media, the book points out differences and similarities between them. Network organization, station management, and radio and television techniques of production are taken up in detail, stressing operation of a typical large station. Offers practical advice on announcing, acting, programming, writing, directing, auditioning. Book contains a job inventory for radio and TV and supplies background on functions and types of broadcasting, its development and regulation, basic equipment, technical facts, and audience research. Includes representative radio, TV scripts. ". . . *a full and factual discussion of current careers in broadcasting . . . also valuable as a vocational source book.*"— **Scholastic Editor**. *28 ills., 423pp.* **$5.50**

Television Program Production

CARROLL O'MEARA, *Director of Commercials, C. J. La Roche & Co.*

Indispensable guide for all connected with TV by veteran of more than 2,000 telecasts. Clearly and emphatically, this book covers every major problem or topic concerned with the program side of TV. Introductory chapters review technical fundamentals, the various functions of station personnel, and the necessary equipment and setup of studio operations. Stressing actual studio procedure, the book presents essentials of effective camera work, staging, lighting, the use of graphic materials, etc. Discusses today's best techniques for various program formats — extempore, educational, demonstration, drama, comedy, variety, special events, and sports. "*A must . . .*"— **Paul Price**, *Allied Artists Productions.* "*This is the most thorough, easy-to-understand book I have ever read on telecasting.*" — **John Guedel**, *TV Producer. 26 ills., tables; 361 pp.* **$5**

THE RONALD PRESS COMPANY • 15 E. 26 St., N. Y. 10

Recent books

MATHEWS
WORDS: ***How to Know Them*** ***1956***

GULLEY
Essentials of Discussion and Debate ***1955***

GLEASON
Introduction to Descriptive Linguistics ***1955***

DOWNER
The Art of the Play ***1955***

MILLER
Increasing Reading Efficiency ***1956***

HENRY HOLT AND CO.
383 Madison
New York 17, N.Y.

TEMPLE UNIVERSITY
Department of
SPEECH AND DRAMATIC ARTS

Graduate and Undergraduate Curricula in: Public Address • Theatre • Radio and Television • Speech Correction • Audiology • Speech Education

Graduate Assistantships Available

Address: The Chairman
Department of Speech
and Dramatic Arts
TEMPLE UNIVERSITY, Phila. 22, Pa.

Be sure to attend the
CENTRAL STATES
SPEECH
ASSOCIATION
CONVENTION
April 5-6, 1957
Hotel Leamington
Minneapolis

The Voice: How to Use It

By SARAH T. BARROWS and ANNE E. PIERCE

More and more people are coming to realize that a pleasant, well-modulated voice, with clear, distinct articulation, is a valuable asset to every individual. Everyone owes it to himself and to those with whom he is associated to express himself effectively. Largely because of the physical construction of the speech organs, some people naturally possess more pleasing voices than others. However, unless there is some serious defect in the vocal organs, every individual can improve his voice and learn to produce sounds correctly. In fact, the vocal mechanism responds to good treatment. It is the purpose of this book to furnish tried and proved exercises to those seeking such improvement.

Throughout the book exercises have been given both for singing and speaking. It is strongly urged that those whose special interest is speech practice the singing exercises, and vice versa. The fundamental principles for speech and song are the same although the application may vary. It is obvious that if the singer practices the speech drills and perfects the speaking voice he will gain clear, distinct articulation, freedom of tongue, lips and jaw which will aid him in artistic song expression. From the singing exercises, the speaker will develop more beautiful and varied tone quality as well as vocal control.

The exercises are classified as to type. Probably no teacher will use all of the drills for every student, but will select from the material offered those exercises which will fit the needs of his pupil or his group.

List Price $3.00

Although not of recent publication these two books remain on our lists because of the active demand for the excellent material they present. The new teacher will be glad to know these valuable speech aids.

The Production of Correct Speech Sounds

A Practical Text on Phonetics

by JOSEPH A. MOSHER, Ph.D.

The chief purpose of this book is to help the student in a practical way to correct any shortcomings which may affect his speech sounds. It is a clear and concise text, based throughout on the International Phonetic Alphabet, and is intended for a first course in phonetics in which the use of phonetic symbols is not required.

It is primarily a drill and practice book with lesson assignments for frequent repetition on the correct sounds of English. Special features of the text are (1) Great stress laid on *ear training.* (2) Accurate placing and *training of the speech organs* to produce a sound correctly and unequivocally. (3) *Listing the chief faults* which occur in production of each and every sound, consonant, vowel and diphthong, with *suggestions for the correction of such faults.*

Still widely used in school, college and university. We highly recommend it to the attention of the classroom teacher and for the reference library of the speech correctionist.

List Price $3.00

EXPRESSION COMPANY

Publishers

MAGNOLIA, MASSACHUSETTS

B'way & TV Stars Wear

Manhattan Costumes

We costume many N. Y. stage and TV productions. These same fresh and attractive professional costumes are available at moderate rental rates for little theatres, schools, churches, groups, etc. Our workrooms are continually making entire new costume productions for rental. All costumes are cleaned and altered under the supervision of our own professional designer. Write, giving requirements and performance date, for complete costume plots and estimate.

Costumer for American Shakespeare Festival, Stratford and N.Y.C. Opera Co.

Brochure upon request.

Manhattan Costume Co., Inc.

1658 Bdwy., N. Y. 19 Circle 7-2396

SPEECH

A HANDBOOK OF VOICE TRAINING, DICTION, AND PUBLIC SPEAKING

By DOROTHY MULGRAVE
Prof. of Education, N.Y.U.

$1.50

This handy paperback offers a complete textbook covering both the speech arts and the speech sciences. Provides an abundance of examples, exercises, and practice materials for speech improvement.

- "I am delighted to have a text so interesting, comprehensive, and sound that I can recommend it to students and know that they will benefit with enjoyment."—**Prof. Henrietta Tichy, Hunter College**
- "Obviously based on brilliant experience in writing and teaching . . . excellent for fundamentals."—**Prof. Nicholas Moss, Wagner College**
- "The most thorough, scientifically true and audience-appealing I have encountered in my twenty years of Public Speaking teaching of adults." —**Mary L. Martin, U. of Conn. Ext.**

SEND FOR FREE EXAMINATION COPY

BARNES & NOBLE, Inc.
105 Fifth Avenue, New York 3, N.Y.

LIMITED OFFER
Offer expires Dec. 1, 1956

"Hedda Gabler"
Eva Le Gallienne

with RICHARD WARING
and ANDREW CRUICKSHANK
Complete text. 6 L.P. Sides
Regular price $17.85
Until Dec. 1 $ 8.95

"Miss Le Gallienne and all the others associated with this remarkable production deserve all the laurels their brows can possibly accommodate."
—SIGMUND SPAETH, Theatre Arts

Maurice Evans
Lucille Watson
"The Importance of Being Earnest"

Directed by Margaret Webster
Complete text. 4 L.P. Sides
Regular price $11.90
Until Dec. 1 $ 5.95

"It would be difficult to imagine a better recording than this new album, the first full-length recording of the play ever made."
—PAUL KOZELKA—Teachers College Columbia University

"An Evening with Will Shakespeare"

ALL STAR CAST
Claude Rains — Eva Le Gallienne — Fay Emerson — Richard Dyer-Bennet — Nina Foch — Leueen MacGrath — Arnold Moss — Wesley Addy — Staats Cotsworth.

Directed and with Narrations
by MARGARET WEBSTER
Album of 4 L.P. Sides
Regular price $11.90
Until Dec. 1 $ 5.95

"This notable set of recordings titled 'An Evening with Will Shakespeare' is a must purchase by everyone interested even remotely in Shakespeare."
—**Film News**

Poems—Eva Le Gallienne

Shakespeare — Donne — Blake — Shelley — Keats — Whitman — Dickinson — Lowell — Frost — Millay — others.

Regular price $7.50
Until Dec. 1 $3.75

Direct Orders Only
Check or Money Order
No C.O.D.'s

THEATRE MASTERWORKS
30 Rockefeller Plaza
New York 20, N.Y.

Effective methods of Radio and TV Broadcasting . . .

New Fourth Edition

Handbook of Broadcasting

The Fundamentals of Radio and Television

542 pages — $8.75
(text edition available)

WALDO ABBOT
University of Michigan

RICHARD L. RIDER
University of Illinois

A complete guidebook on broadcasting covering both commercial and educational radio and TV. It presents the "how" of professional broadcasting, from understandable explanations of the way in which radio, television, and other broadcasting forms work, through the planning, writing, and production of a show, to the business and advertising phases of the field. It covers programming of every type of show . . . speaking before a mike writing of commercials, dramas, news, etc. . . . making recordings . . . station paper work . . . legal problems and time-selling . . . in fact, every aspect of broadcasting.

New material includes new sports forms and charts and a discussion of TV sports, High Fidelity and TV music, TV in schools, new emphasis on tape recording, and TV recording and kinescopes.

For every amateur who would like to become a professional . . .

F. COWLES STRICKLAND
Stanford University

The Technique of Acting

320 pages — $5.95
(text edition available)

This new book provides a course of study with numerous exercises that will help the student actor acquire the valuable knowledge he would learn if he had the opportunity of working for several years with mature, experienced actors. Here, the author isolates, analyzes, describes, and evaluates the various techniques developed by leading stars of the stage for the projection of the thought and emotions of the characters of a play.

Techniques common to every type of play and acting, from Greek tragedy to the most intimate kind of naturalism, are explained. Challenging exercises are provided to aid in the improvement of acting technique, with specific descriptions of the skill that can be acquired. The importance of the actor's understanding of the writer's techniques is stressed. Examples and suggested exercises are included to develop and perfect techniques.

SEND FOR COPIES ON APPROVAL

McGRAW-HILL BOOK COMPANY, INC.

330 West 42nd Street — New York 36, N. Y.

UNIVERSITY OF NEBRASKA
DEPARTMENT OF SPEECH AND DRAMATIC ART
Lincoln, Nebraska

Courses Leading to B.A., B.S.Ed. and M.A. Degrees

General Speech and Forensics
Rhetoric and Public Address
Interpretation and Theatre Arts
Speech and Hearing Rehabilitation
Voice Science and Phonetics
Radio and Television
Speech Education

Address inquiries concerning admission, degree requirements, and graduate assistantships to Leroy T. Laase, Chairman.

COMING . . .

BUSINESS SPEAKING

By **JAMES F. CLYNE, CHARLES A. DWYER, EDWARD J. KILDUFF and RALPH M. ZINK,** all of the School of Commerce, Accounts, and Finance, *New York University.* A new combined text and workbook for your course in business speaking. *Illustrated.* $3.75

Just Published . . .

THE ROAD TO PERSUASION

A Handbook for Public Speaking

By **WILLIAM MUEHL,** *Yale University.* 1956. 282 pages $3.95

Well-known Oxford Speech Books

BASIC PUBLIC SPEAKING

Second Edition

By **PAUL L. SOPER,** *University of Tennessee.* 1956. 400 pages. *Illustrated.* $3.85

IMPROVING YOUR CHILD'S SPEECH

By **VIRGIL A. ANDERSON,** *Stanford University.* 1953. 470 pages. $4.00

TRAINING THE SPEAKING VOICE

By **VIRGIL A. ANDERSON,** *Stanford University.* 1942. 407 pages. *Illustrated. college ed.,* $4.25

OXFORD UNIVERSITY PRESS, Inc.
114 Fifth Avenue, New York 11

SPEECH CORRECTION IN THE SCHOOLS

by JON EISENSON and MARDEL OGILVIE, both at Queens College

A practical, informal approach . . . A clear definition of the role of the teacher and the professionally-trained speech therapist, emphasizing the ways in which they can cooperate . . . Practical information as to when, why and how the teacher may undertake corrective work.

Published November

DISCUSSION

by WILLIAM S. HOWELL and DONALD K. SMITH, both at the University of Minnesota

A great variety of methods and forms for describing and evaluating discussion . . . A functional analysis of discussion in its three supplementary aspects — investigation, critical thinking and human relations . . . Thought-provoking questions and suggested activities incorporated into the text. *1956* *292 pages* *$4.00*

COMMUNICATIVE READING

by OTIS J. AGGERTT, Albion College, and ELBERT R. BOWEN, Central Michigan College

Emphasis upon interpretative reading as communication rather than dramatization . . . Sample programs of poetry, prose, and drama, with detailed suggestions for their effective communication . . . An extensive use of carefully selected literature in the exercises.

1956 *480 pages* *$4.25*

PRACTICAL PUBLIC SPEAKING

by EUGENE E. WHITE, University of Miami, and CLAIR R. HENDERLIDER, Western Reserve University

A positive and practical approach . . . Presents those principles and practices which are basic to the study of speech preparation and delivery . . . The numerous examples represent such fields of interest as sports, social situations and current events. *1954* *385 pages* *$3.50*

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11

GOODMAN

MEMORIAL THEATRE

SCHOOL OF *Drama*

Maurice Gnesin, Ph.D., Head
Elizabeth Capwell Registrar

Day and Evening Classes
Acting Company
260 Shows Annually
B.F.A. & M.F.A. Degrees

Write Dept. C
Goodman Memorial Theatre,
Chicago 3

THE ART INSTITUTE OF CHICAGO

THEATRICAL

SUPPLIES

For Service
Economy
Quality

Order from
PARAMOUNT

Cosmetics & Theatrical
Make-up
242 W.27 St., N.Y.1, N.Y.

Compliments of

Eaves
Costume
Company
Inc.

151 W. 46th St.
New York City

School of Speech

Northwestern University

Evanston — Chicago, Illinois

A National Center for Undergraduate and Graduate Study in Speech

☆ Over nine hundred majors in speech from forty-five states and foreign countries.

☆ A faculty and staff of ninety-five persons.

☆ Departments of Public Speaking, Speech Correction and Audiology, Theatre, Interpretation, Radio and Television, Speech Education.

☆ Degrees in Speech: B.S., M.A., Ph.D., Ed.D.

☆ The University Theatre, Radio Playshop, Workshop Theatre, Speech and Hearing Clinic, Debate and Oratory, Radio Station WNUR, Television Studios.

☆ Clarion DeWitt Hardy Scholarships in Forensics, Special Fellowships in Speech and Hearing, School Scholarships and Fellowships.

A Friendly Campus on the Shore of Lake Michigan

For information about the School of Speech
address James H. McBurney
Dean of the School of Speech
Northwestern University
Evanston, Illinois

UNIVERSITY OF MICHIGAN

Ann Arbor, Michigan

DEPARTMENT OF SPEECH

ASSOCIATION CONVENTIONS

American Speech and Hearing Association
November 19 - 20 - 21, 1956
Palmer House, Chicago

Speech Association of America
December 26 - 27 - 28 - 29, 1956
Conrad Hilton Hotel, Chicago

American Educational Theatre Association
December 27 - 28 - 29 - 30, 1956
Conrad Hilton Hotel, Chicago

Southern Speech Association
April 1 - 2 - 3 - 4 - 5 - 6, 1957
University of Georgia, Athens, Georgia

Central States Speech Association
April 5 - 6, 1957
Hotel Leamington, Minneapolis, Minnesota

Speech Association of the Eastern States
April 11 - 12 - 13, 1957
Sheraton-McAlpine Hotel, New York City

American Educational Theatre Association
August 25 - 26 - 27 - 28, 1957
Statler Hotel, Boston

Speech Association of America
August 26 - 27 - 28 - 29, 1957
Statler Hotel, Boston